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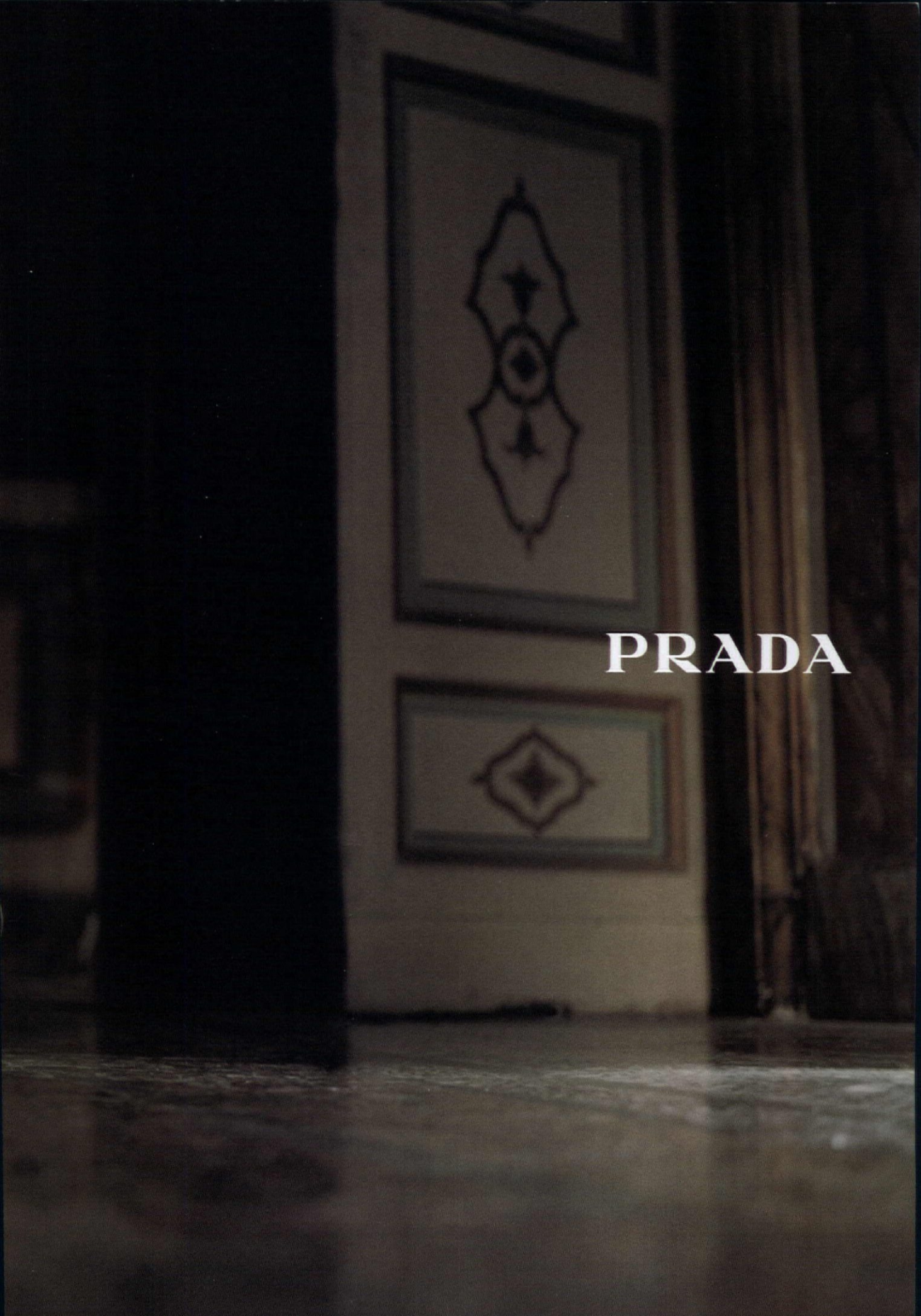
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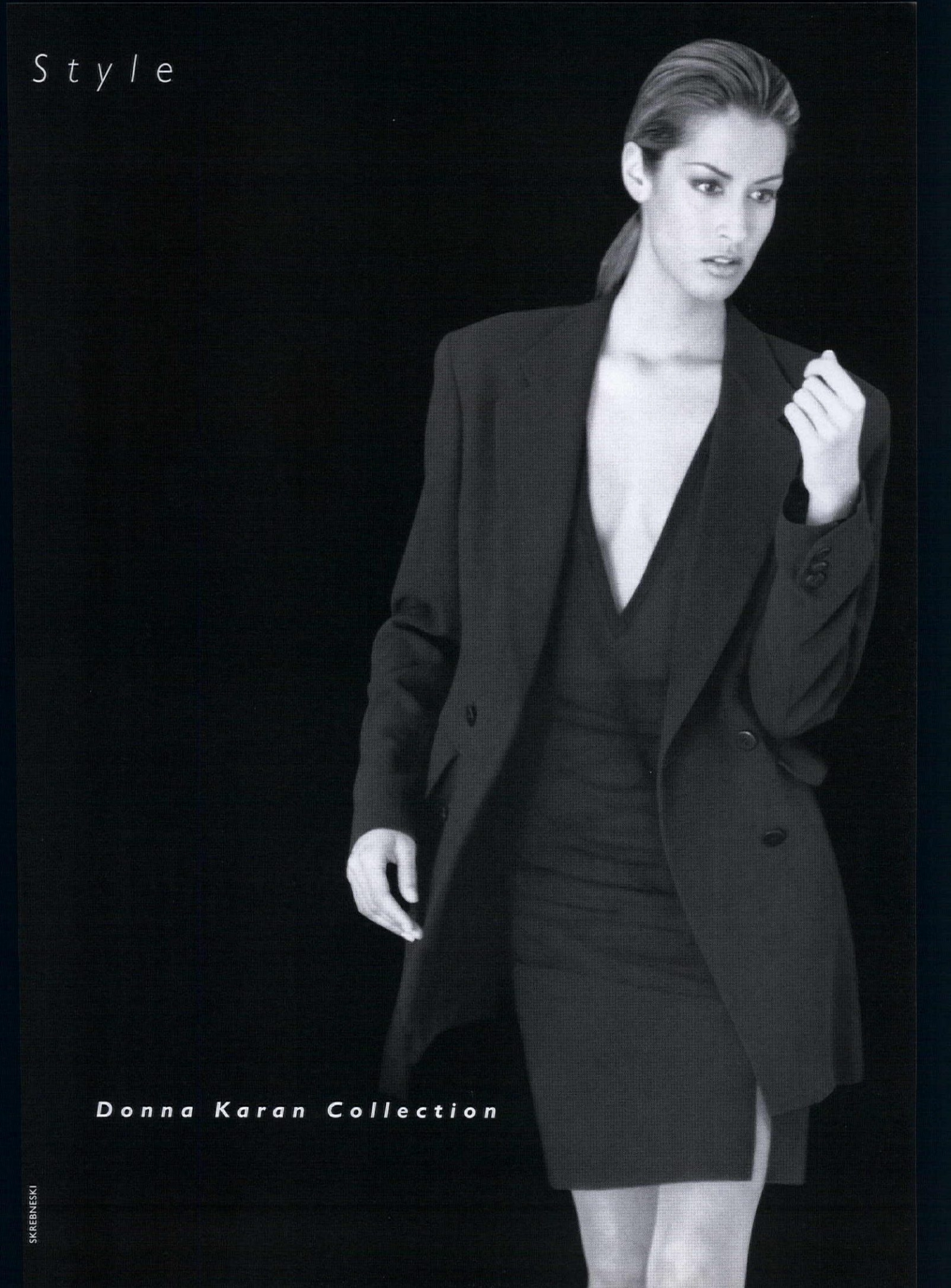
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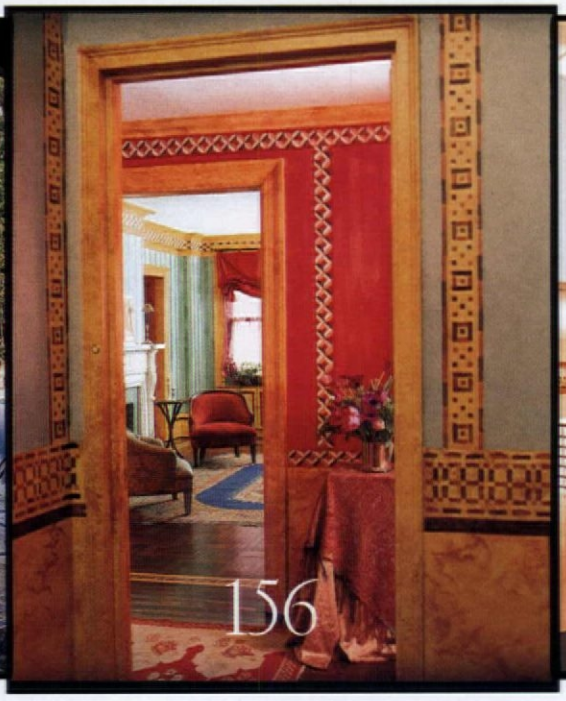

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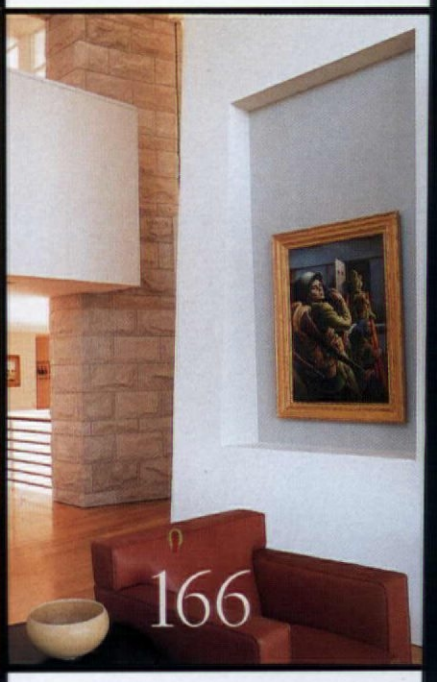
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September Threshold

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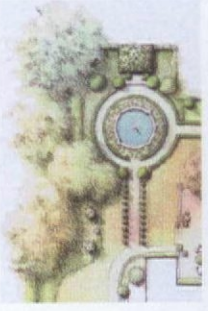
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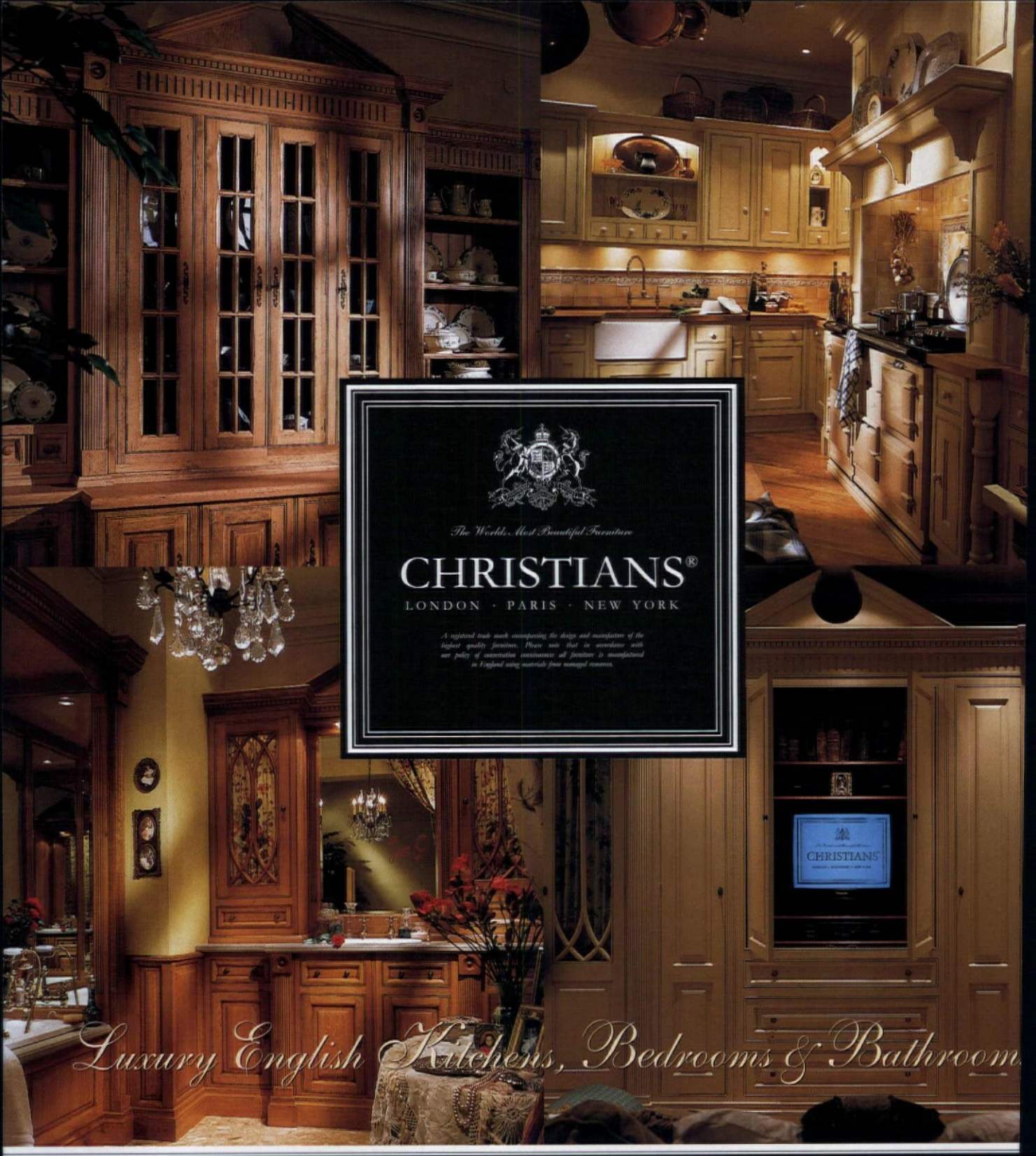
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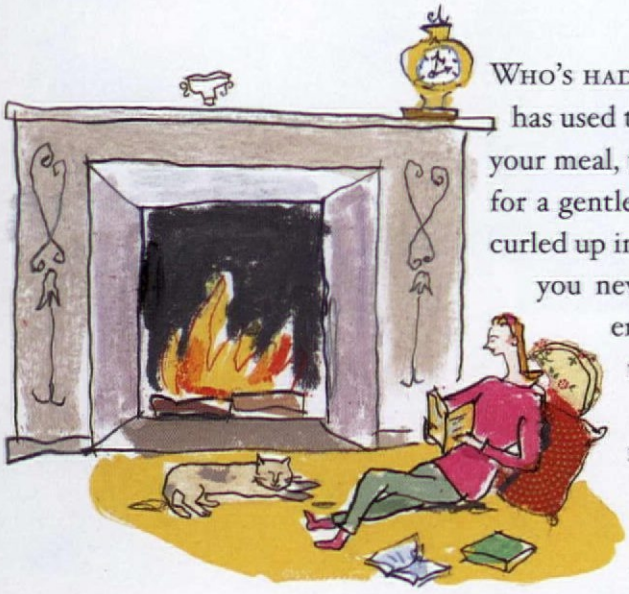
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Luxury's Lap



WHO'S HAD TIME, LATELY, FOR A KISS THAT LASTS ALL DAY? Which of you has used the crystal for a glass of wine in the evening and, at the end of your meal, taken pleasure in rinsing it out and handing it to your partner for a gentle toweling dry? Spent a day and a night and then a few more curled up in front of the fire with your head in a book—maybe that novel you never understood in college—and realized you've finally lived enough to get it? Slipped into a pool for that mile, lost count of the laps with each silvery stream of bubbles pouring forth, and simply swum with the pleasure of glorious health? Have you recently set a breakfast tray with crisp linens, antique china, flowers from the garden, and served a dear one lunch in bed—because that's how late you've slept? Yes to any of these? You're living in the lap of luxury.

When we began asking our friends what they consider a luxury these days, there was a striking consistency in the responses. "Time." Over and over we heard "Time to think." "Time for family." "Time to do nothing." We also heard "Good health." And "Serving my friends a meal." Of course the lust for cashmere and Gulfstream IVs and silver and antiques came rolling out, too. But the first response usually had something to do with a quality of experience beyond the grasp of money. We kept hearing about the desire to luxuriate, about a search for pleasure. About the special experience of a thing rather than its acquisition or display. The flash and glitz of the '80s aren't gone, certainly, but they've been put in their place. If what you want is to billboard your social status, or advertise your net worth, there's all manner of stuff at hand to do so—and plenty of people to enjoy the performance. But most of us seem to want to go beyond that. All this gave us pause—how to proceed with an issue on a theme that brings out both the materialistic and the idealistic? Of course, a magazine can't give you time, or health, or love—alas. But we can point a way to translating whatever moments you claim for yourselves into luxurious experiences.

So is it about money? Well, yes. And no. Money can buy quality and craftsmanship and service. There's luxury in rooms of breathtaking beauty, of rare antiques and generous swags of fabric and joyful baths of color. Or rooms of clean lines, commanding volumes, precise proportions. The flawless crystal and silken threads and supple leathers, whose value will hold for years to come, are a luxury. But then, so is the memory of a nap in someone's arms on a nest of pine needles in the woods, with the afternoon sun dappling warmly through the branches. And that's free.

Strength. Sleep. Help. Celebration. Rice that takes an hour of stirring. Linens that need an hour of ironing. Flowers that want staking. Clocks to be wound, pens to be filled, books to be bound. Odd what an old-fashioned ring such things have. Not so long ago it was considered a luxury to get away from all that. Now we want it back. Because it's part of a life—a dream of a life—that has a more graceful and refined pace, a longer horizon, in which each day feels fatter with promise, with engagement. Because it's clear now (isn't it?) that each day is really all we can count on. We're learning what it means to take nothing for granted—neither the durability of love nor the resilience of health.



The ultimate luxury? Make the most of what you get.

Dominique Browning, EDITOR

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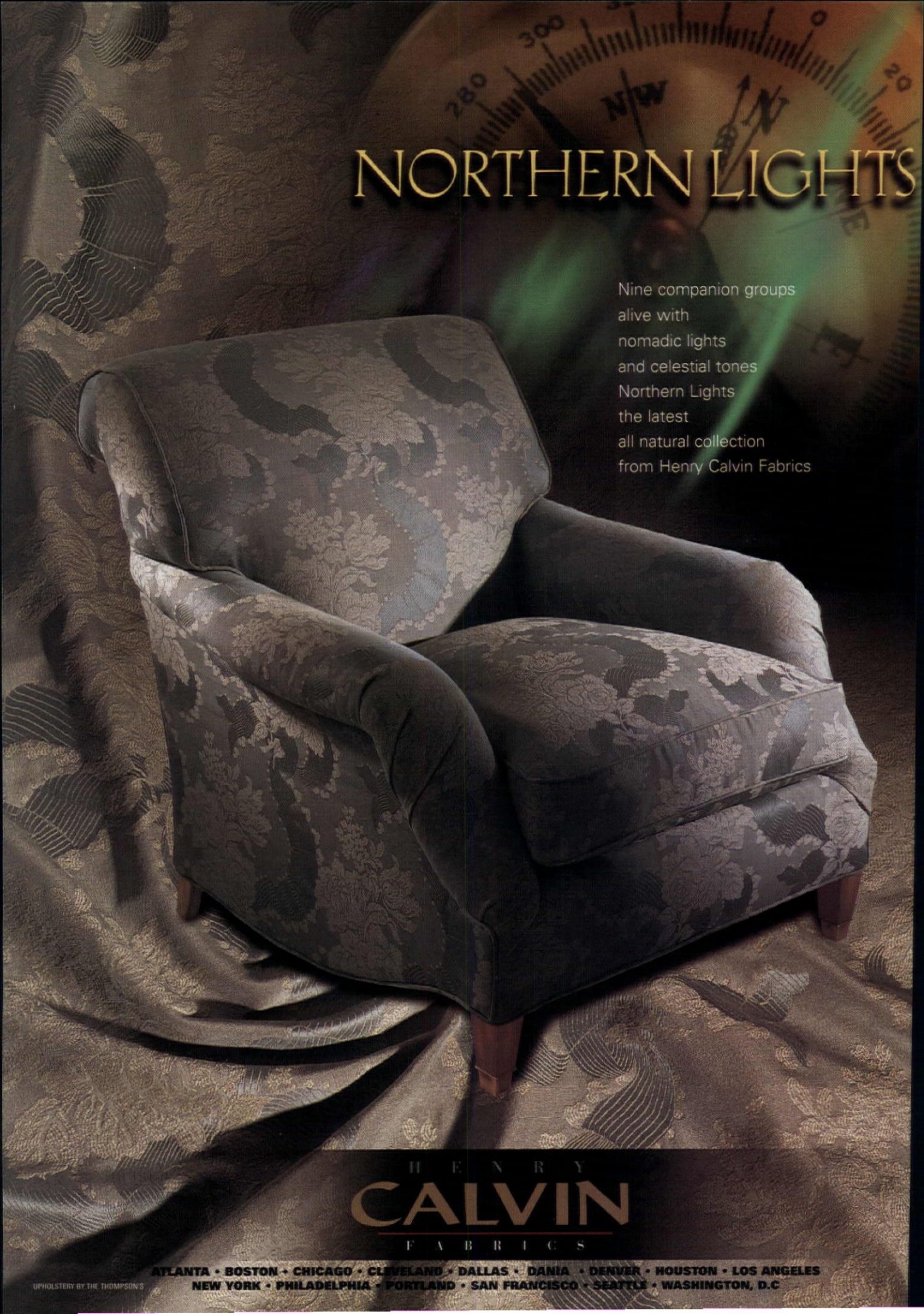
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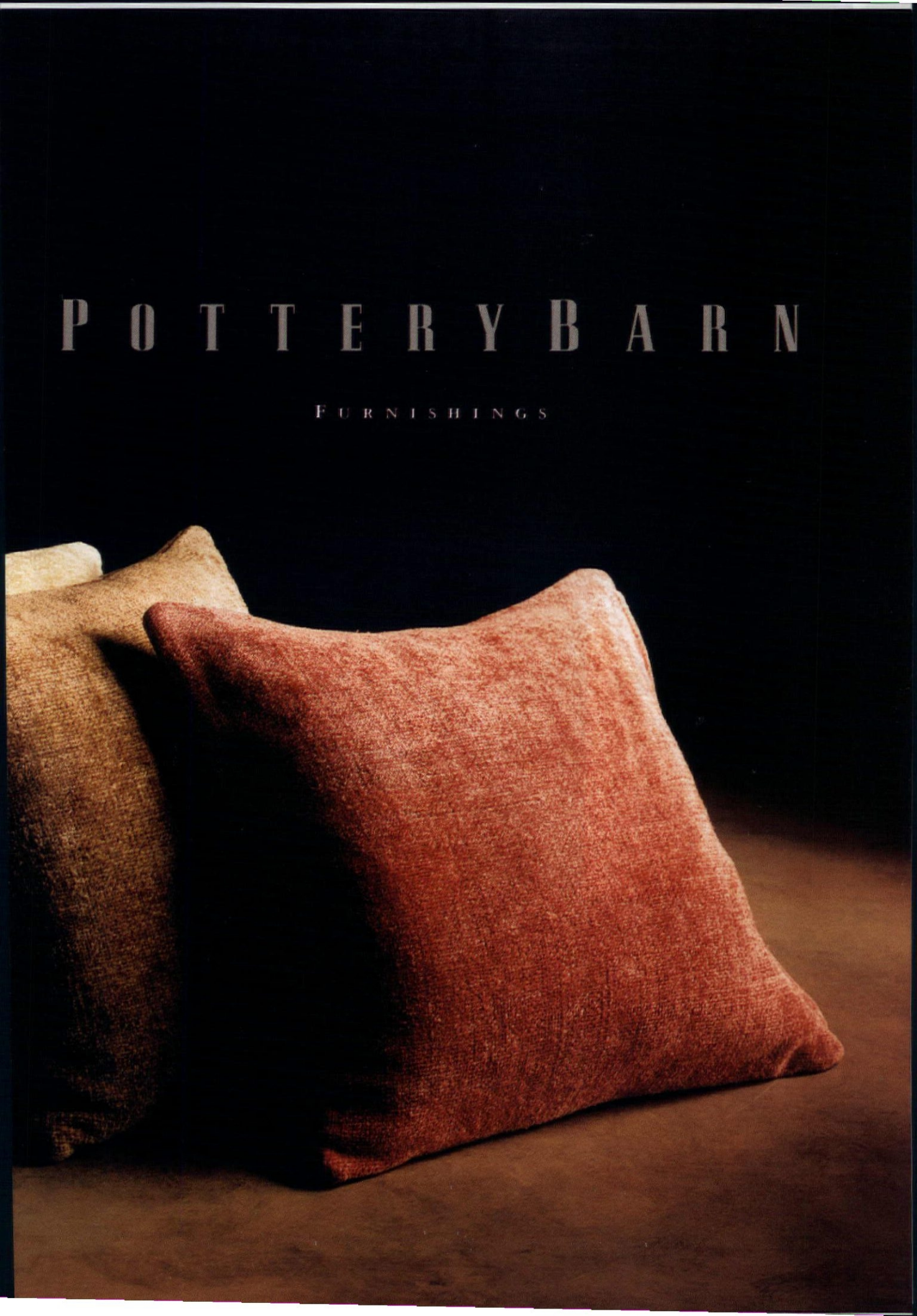


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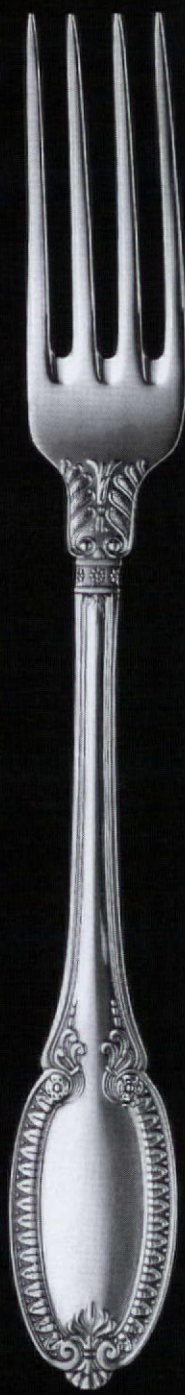
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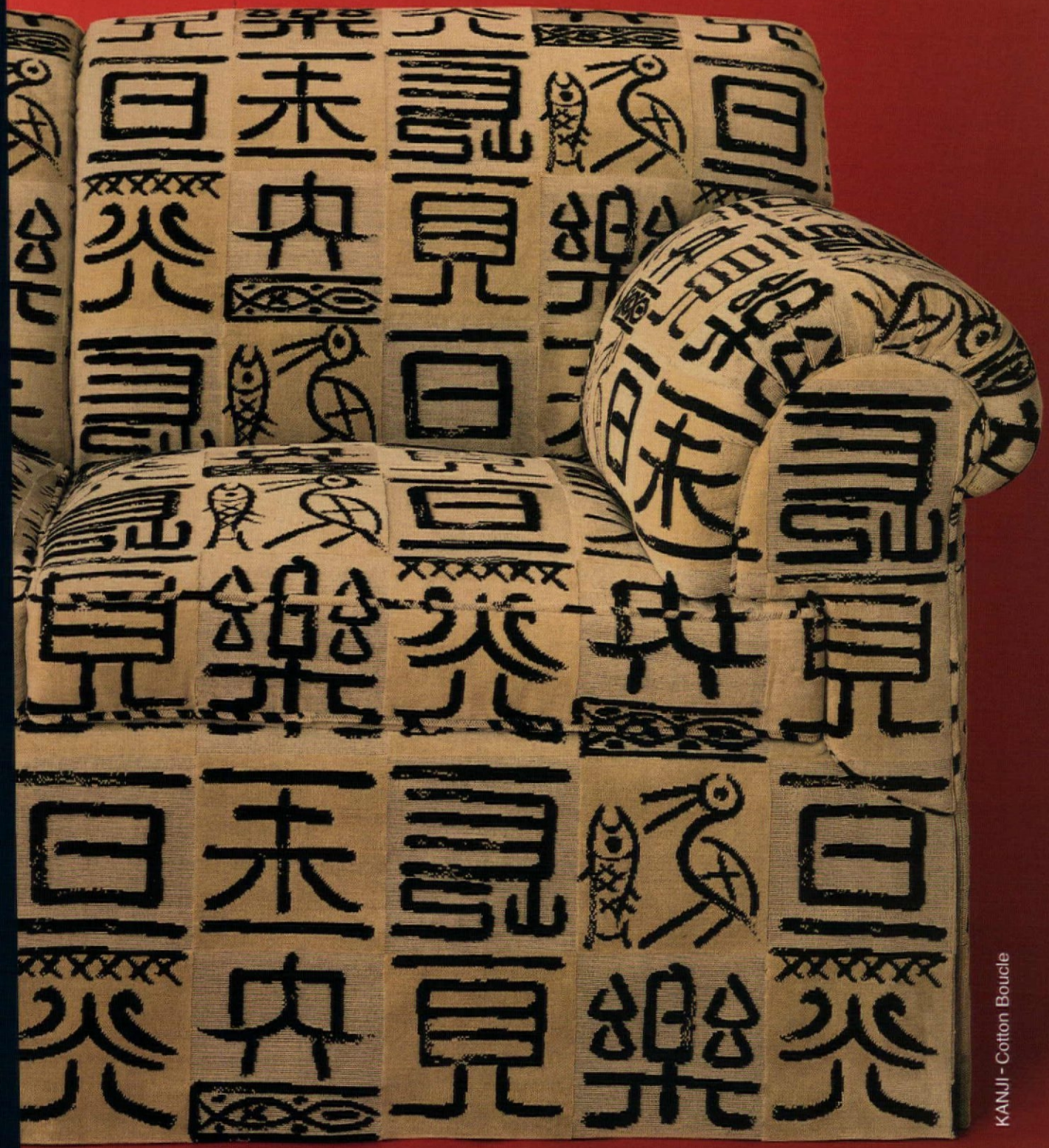
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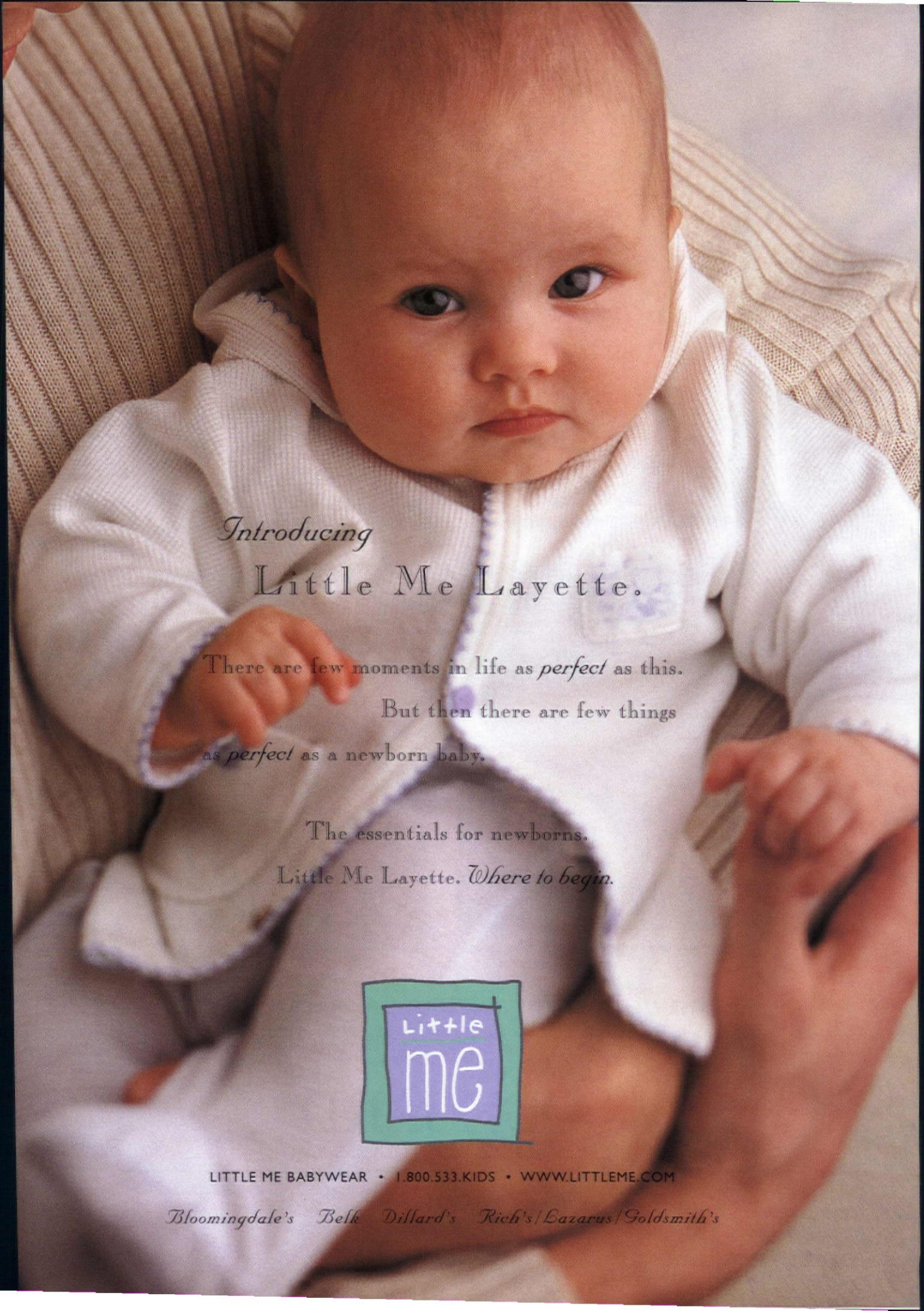
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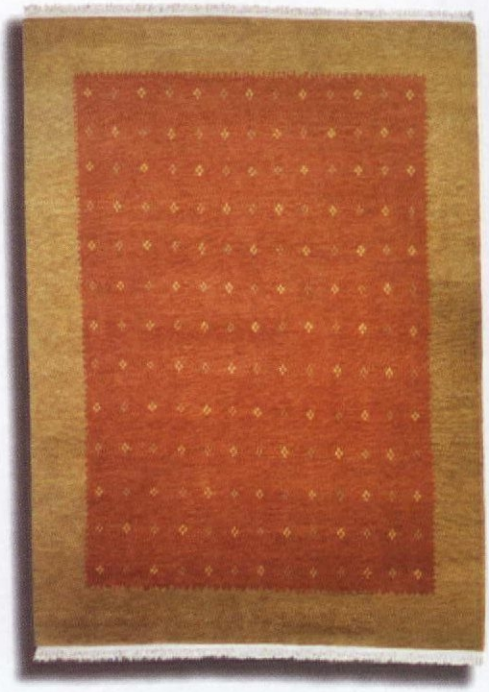
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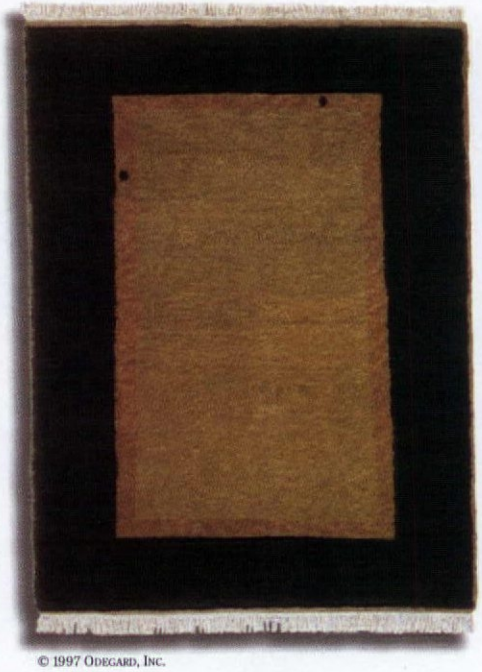

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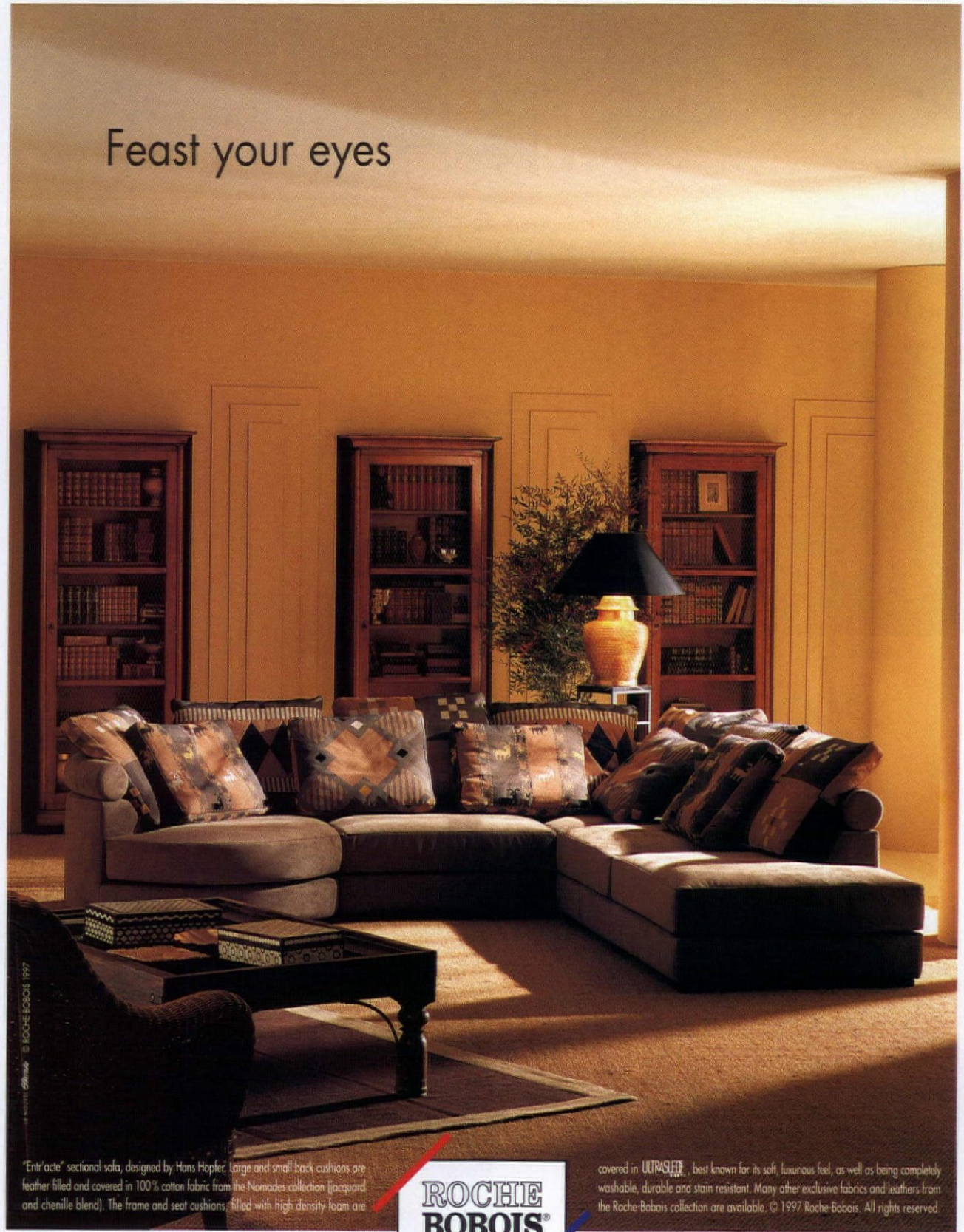
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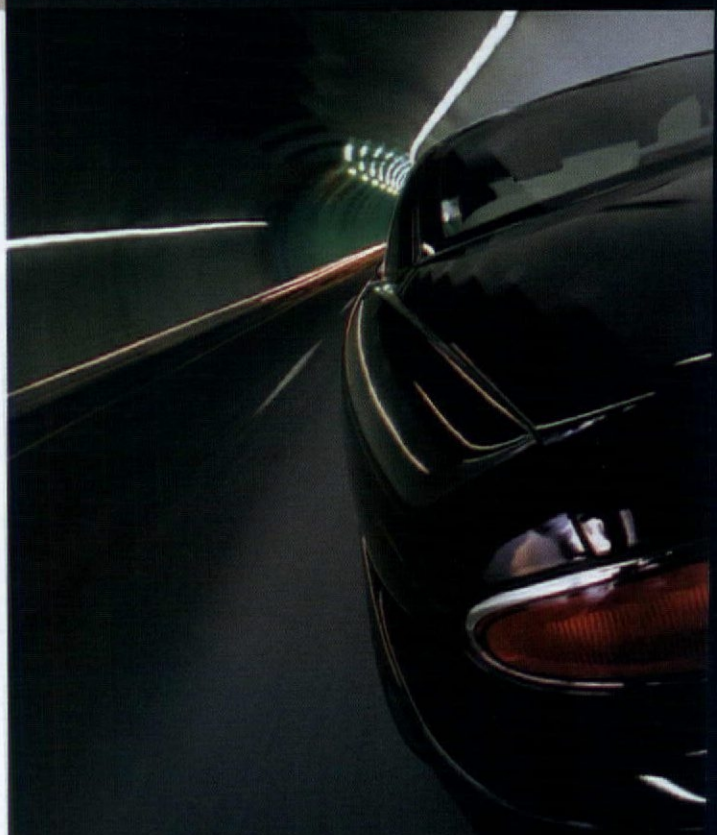


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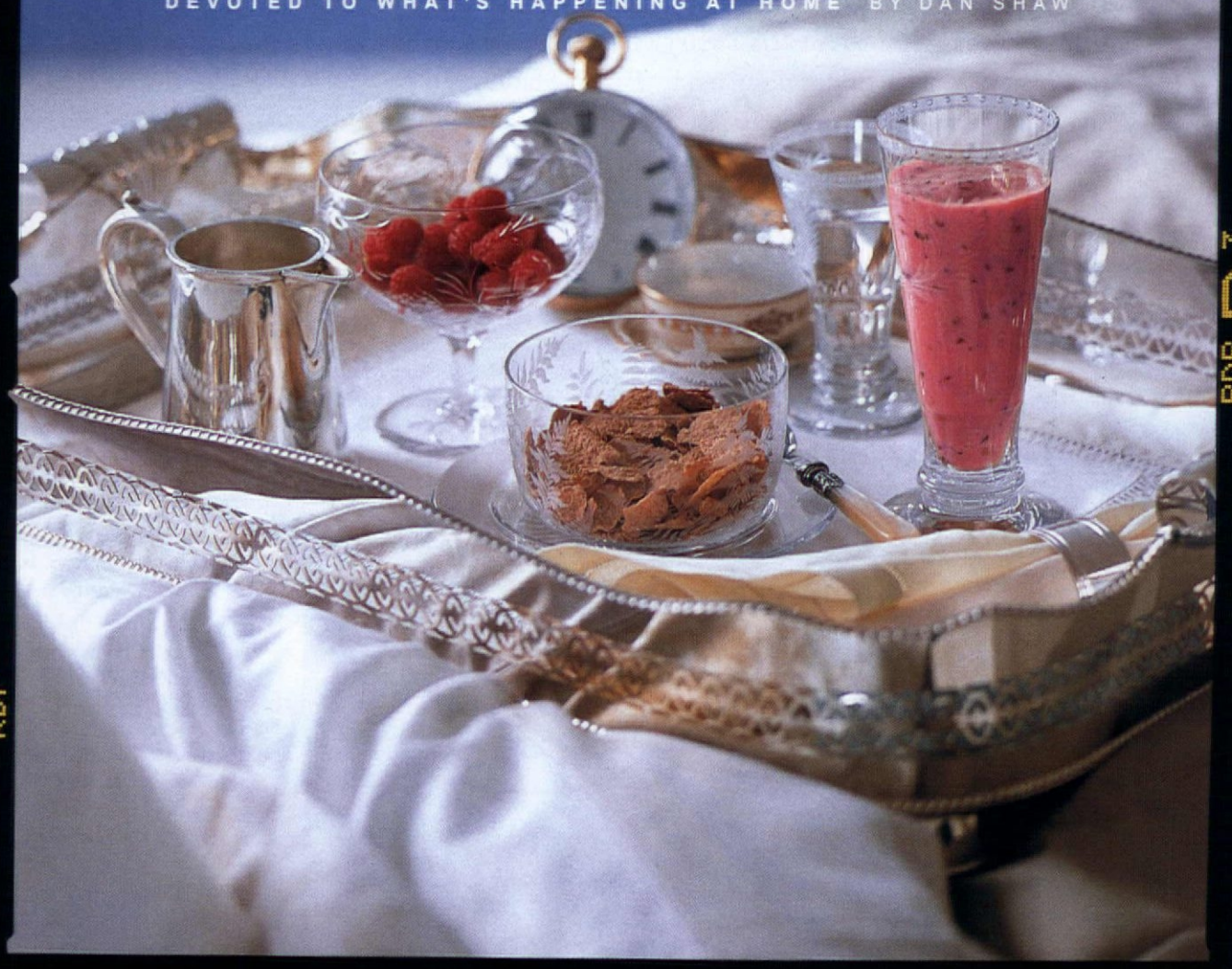
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Domestic Bliss*



Service, Please

Good Help: The Staff of Life

LOUISE GRUNWALD, social powerhouse and wife of former ambassador to Austria Henry Grunwald, lives in a New York apartment designed by Parish-Hadley that is filled with important art, fine antiques, beautiful books. When asked what is the most luxurious item in her house, she doesn't cite her eighteenth-century French armchairs, her Picasso, or her Degas. Rather, she responds succinctly, "My staff."

Having help—whether it's someone who walks the dog, weeds the garden, vacuums the living room, or changes the fax paper—is a luxury that has become a necessity for many people. With downtime such a coveted commodity, having someone else perform household tasks frees up leisure hours for books and music, sports and charity, family and friends. After all, if you work sixty-five hours a week so you can afford to join a country club, you don't want to spend Saturdays mowing the lawn; you want to be golfing and playing tennis.

Since good help *is* hard to find, it's not surprising that Isabel Goldsmith, a daughter of Sir James Goldsmith, the British corporate raider, believes that one of life's greatest luxuries is "reliable staff—having somebody you trust who knows how to anticipate your needs, like a housekeeper."

For Betty Sherrill, president of McMillen, the old-line decorating firm, good help is a gardener with whom you can share a BLT in the shade. Though Sherrill enjoys weeding and pruning, she doesn't have enough time to run her business in Manhattan *and* tend her five acres in Southampton, Long Island, so she employs a gardener part-time at a hefty salary. Elizabeth Linker, who used to work for Geoffrey Beene, does basic maintenance on weekdays, and on weekends digs side by side with Sherrill. "We both get filthy," says Sherrill. "I like to weed and deadhead—I hate to see dead flowers, don't you? But I don't spray the roses. Elizabeth does." Their relationship (and resemblance) brings to mind the cliché about treating the help like family. "I love her like a daughter," Sherrill says.

Glen Senk, president of Anthropologie, a chain of home-furnishings and clothing stores, thinks of his full-time housekeeper, Louisa, as family, too. "She's kind of like our mom," says Senk, who shares a Philadelphia town house with Keith Johnson, Anthropologie's antiques buyer. "She takes care of everything, which reduces any and all stress. She keeps the house stocked with necessities—skim milk, coffee, yogurt, fresh fruit—so we always know we have breakfast. She takes care of our dogs when we're away. We are completely dependent on her, and we are blessed to have her."



Betty Sherrill, right, and her gardener, Elizabeth Linker, often lunch together after a morning of weeding.



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MAID TO MEASURE CHIC

WHAT: The maid's uniform

WHERE: House of Uniforms, Inc., 853 Lexington Avenue, New York, NY 10021 (212-355-7381). The shop's best-sellers are the solid and striped cotton-polyester dresses—in black, gray, French blue, and pastel pink—with white cuffs and collars. Similar outfits can be found at Life Uniforms, 130 South Beverly Drive, Beverly Hills, CA 90212 (310-273-0700).

WHO: "We outfit everyone—the Rockefellers, the Astors, the Steinbergs," boasts Estelle Lewis at House of Uniforms, Inc. "Besides our regulars, we get about three to four new customers a week."

WHEN: "My housekeepers change into white pants and a white turtleneck when working outside of the home, driving, or running errands," reports Helen Lee Schifter of Park Avenue and Sagaponack, Long Island. "Khaki shorts and a white polo shirt are appropriate for the summer months, when we stay at our country house."

WHY: If you have to ask ...

—HOPE MEYERS



Service, Please

Mistresses of the Mansions



AT THE Professional Domestic Institute in Columbus, Ohio, the curriculum includes closet organization, ironing and folding, low-fat cooking, and bookkeeping. "In school we learned the philosophy of the rich," says Deborah Eaton, a former steel-company sales representative who graduated from the institute last year (the five-week program costs $4,300). "We learn *not* to make decisions the way we'd make them at home. If I'm a smart manager, when the carafe on the coffeemaker breaks, I'll buy three replacements so I don't have to buy another for a while."

Besides vacuuming and making beds, Eaton's job entails *a lot* of shopping. "I buy silver, linens, china, furniture, CDs," she says. Her boss, a Columbus CEO and father of school-age children, moved into his 15,000-square-foot house only last year and depends on her to help make it livable. (There are a nanny and groundskeeper, as well.) "He entertains frequently, so I spend a lot of time making sure we're prepared for guests," she says. "Before our first party, he thought he'd caught me off guard when he checked to see if we had any coat hangers. But I'd thought ahead and bought matching wooden ones."

That she didn't buy plastic hangers or use leftovers from the dry cleaner was due to her mentor, Carol Scudere, who runs the institute and its companion employment agency. "Carol taught me to anticipate an owner's needs," Eaton says. "After all, good service appears effortless." Since many wealthy people don't have the know-how to train staff, Scudere's lessons are invaluable. "Pampering skills are key," says Scudere. "Toilet paper is changed if there are less than two uses left. Half bars of soap should be tossed out and replaced. When you shop for CDs, you buy six of each title—one for the living room, one for the cabana, and one for each car."

"Other people are STUCK in a CUBICLE all day, but I get to work in a MAGNIFICENT house"

—DEBORAH EATON, *household manager*

Scudere sees a growing demand for skilled household managers, who earn between $25,000 and $100,000 a year. "People are moving into these huge houses, and they don't have the time or the knowledge to run them," she says. (As Eaton, who lives with her husband, a school principal, thirty miles from her job, notes: "I probably spend more time in my client's house than he does.")

Scudere teaches prospective maids, butlers, and managers to scrub toilets at her own suburban home, which she stocks with Pratesi and Anichini linens to prepare them for the "real world." She also tries to ready them for the culture shock of life inside a multimillion-dollar home. "I remind them that even though they're working in a house, they must treat it like an office," she says. But there is a big difference, according to Eaton: "Other people are stuck in a cubicle all day, but I get to spend mine in a magnificent house."

Between loads of laundry, Eaton tackles projects like finding someone to install a dog door and deciding whether to buy buffet plates or to continue renting from the caterer. Her boss has also asked her to shop for a grand piano and furniture for a guest room. As Scudere says, "Being a household manager is a great job for people who love to spend other people's money."

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HOUSE RULES

David Easton's Parallel Universes

NAME David Anthony Easton
RESIDENCES Heart & Soul—country house in Haverstraw, NY; Mind and Work—East 79th Street, New York City.
RÉSUMÉ Architect and decorator known for designing elegant houses and interiors for clients such as Carroll Petrie, Mercedes Bass, and John Kluge.
THE FIRST THING I DO WHEN I WAKE UP IN THE MORNING Gather my wits, run a hot tub, and spend 30 to 45 minutes reading on a subject at hand.
I CAN'T GO TO SLEEP WITHOUT Checking my schedule for the next day and updating it so I am ready to go.
MY REFRIGERATOR IS ALWAYS STOCKED WITH Cranberry juice, bottled water, and oatmeal cookies from E.A.T.
I SLEEP ON ONLY Well, that is a loaded question. When at home, best on my plain cotton-percale sheets; when in the air, in a duvet, courtesy of British Airways.
MY LIVING ROOM IS VACUUMED BY A wonderful lady named Anna in New York and Eileen Dolan in the country, courtesy of Electrolux.
MY FAVORITE PIECE OF FURNITURE In my apartment, a chaise longue and an English Regency chaise in the living room. In the country, a deep upholstered chair bought in London from Christopher Hodsoll years ago.
THE COLOR THAT MAKES ME MOST HAPPY Yellow, working with lots of other colors like cinnabar, lime green, and lots of white.
THE WORK OF ART I WOULD LOVE TO OWN A Greek vase from the fifth century B.C.; a Louise Bourgeois sculpture; a Poussin painting of a classical landscape.
MY FAVORITE FLOWER A peony.
MY DREAM HOUSE A wonderful house in the Carolinas, say, Charleston, with a small garden in front, a front porch, a garden in back—strictly neoclassical. Or, for a house on the move, I would choose an RV of *Star Trek* design with Jacuzzi and fireplace, or a slowly drifting teak houseboat in the Mekong Delta.
A HOUSE IS NOT A HOME UNLESS There is someone that you love in it, a wonderful garden outside, and lots of fireplaces or four-footed friends like Luccia Eastmeyer.


Easton in his country house



WHAT WE CONSIDER NECESSITIES

A quiet place for meditation or spiritual contemplation	82%
Getting new plants for the garden each season	75%
Home computer	58%
Fresh-cut flowers	45%
Home security system	45%
Two or more phone lines	41%
Organic fruits and vegetables	36%

Source: *Condé Nast House & Garden* Finer Things In Life Poll, May '97

THE $1,000,000 QUESTION

Are millionaires a dime a dozen? How else could the Times*'s best-seller list support a serious nonfiction title like* The Millionaire Next Door: The Surprising Secrets of America's Wealthy? *"According to Bank of America, there are eleven million people in the United States with a net worth of one million or more," says Craig Reiss, the editor-in-chief of* Luxe, *a new magazine about marketing to the elite. "That's astonishing."*

VERSACE

HOME SIGNATURE



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THE BUSINESS OF BLISS

In Seventh Heaven

"ONLY WE COULD sell a $17 toothbrush!" says Vicki Haupt, senior vice president for Bergdorf Goodman's decorative-home department. "We sell them year after year."

The seventh floor of the Fifth Avenue fashion emporium has evolved into a mecca of luxury, a suite of intimate shops that appeal to both old-guard and nouvelle sensibilities.

"You should have a sense of discovery when you come to this floor," says Haupt as she points out a display featuring a $1,400 model boat from England and a $20 jar of Texas pickles. "We're not just about having expensive things," she says, acknowledging reports that Bergdorf's may open satellite stores for the home and men's wear in other cities. "We also want to have things that are accessible and special."

Haupt is the ideal docent. She has a keen appreciation for the floor's varied treasures, including majolica and découpage, Christian Liaigre furniture, Venini glass, Hermès baby dishes, and William Yeoward glass. In the Hôtel Silver department, she explains that "hôtel pieces have a special patina because they're silver plate over nickel." In the Tea Shop, a cozy world of whatnots stacked high with vintage cups, toast racks, and teapots, she confides that she likes "the vintage business because most of the pieces are one of a kind. Customers know to buy something they love right away, or someone else will!" In the china and crystal department, she marvels over the Venetian-style candlesticks handblown by William Gudenrath in upstate New York exclusively for the store. "They're beautiful, one of a kind, and $195," she says. "They would cost a lot more if you bought them in Venice."

Like a miniature MADISON AVENUE, the floor is chockablock with taste and TEMPTATIONS

While the floor's salespeople can't be expected to mimic Haupt's enthusiasm, she insists that they are trained to serve customers. "They are professionals," she says. "They know what's exclusive. They know what's handmade. They know what can and can't go in the dishwasher." Come fall, there will be more to sell as the department expands into Bergdorf's old beauty salon.

Haupt, who used to work for Conran's Habitat USA, says her job hasn't changed her eclectic tastes. "I live simply at home," says Haupt, who knows that most of her customers don't. "That's what's fun about this job—finding treasures for them."









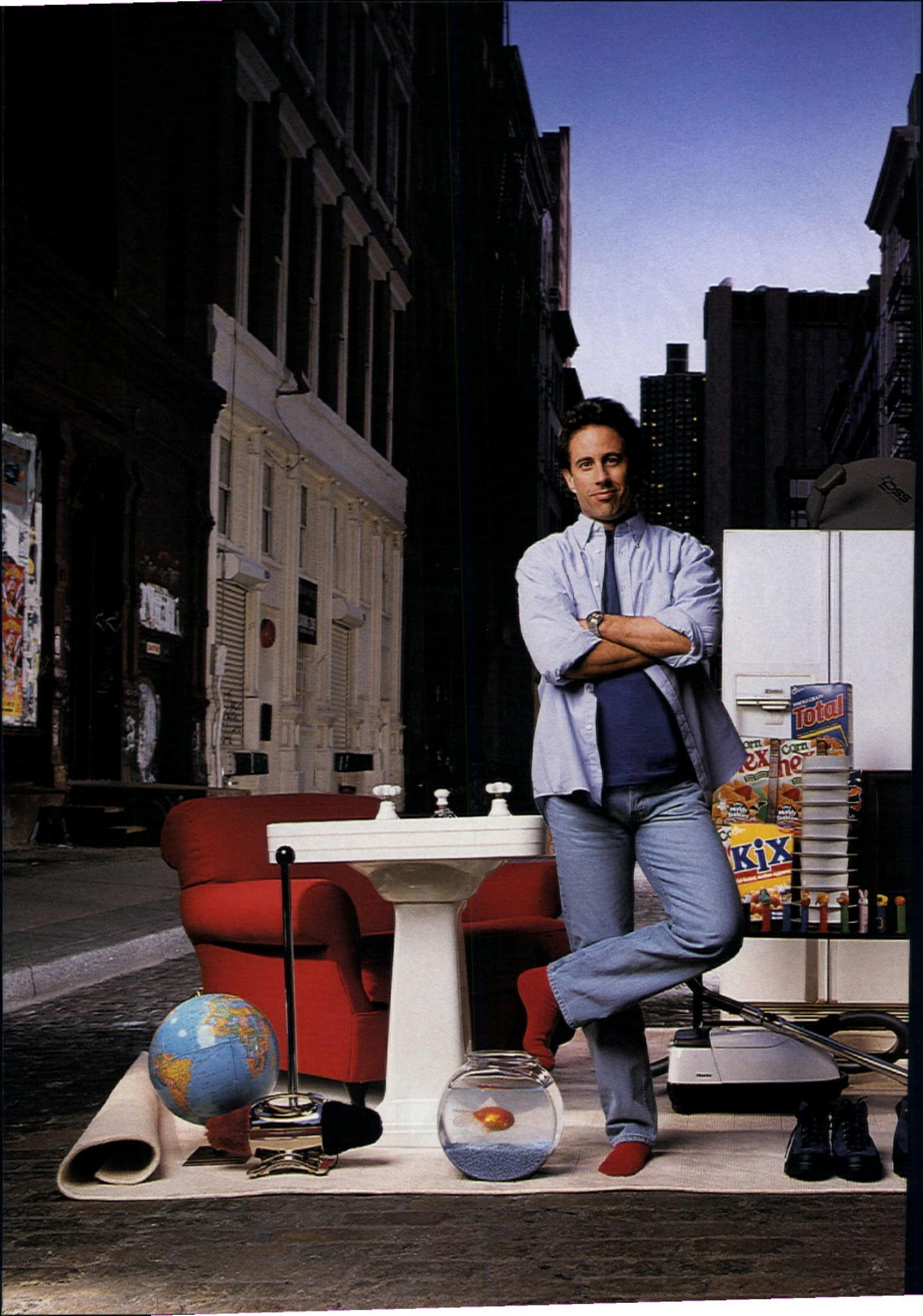
A table set for dinner in the main hallway, top, gives Bergdorf's seventh floor a residential feel. Contemporary glass, inset, and vintage gold-and-white china, center, appeal to different customers. A traditionalist's tableau, right.



CHANEL

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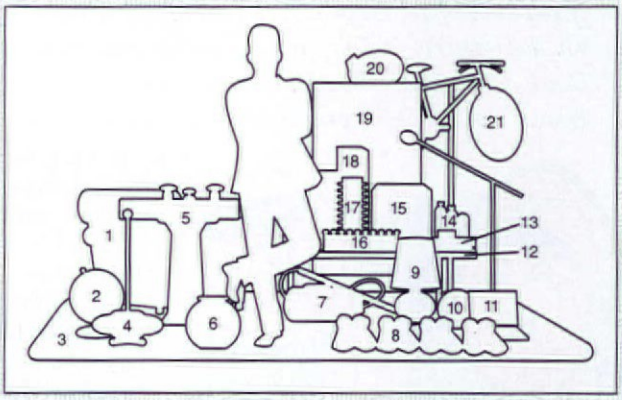

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{Comedian, Author, Cereal Lover}



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13. *Video Game*
14. *Cleansers*
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Go Figure: The Calculus of Luxury

If you have to ask the price, you can't afford it. But if you can't justify a luxury, perhaps you don't deserve it. Once asked about the practicality of her gold bathroom fixtures, Palm Beach doyenne Mrs. Eva Stotesbury replied, "It saves so much polishing!" We're with you, Eva. A word-problem primer in the calculus of luxury.

–PAUL O'DONNELL



Luxury Item Let's start with Mrs. Stotesbury's example: 24K-gold-plated basin set with amethyst insets, Sherle Wagner, $3,800

Comparison Delta basin set, The Home Depot, $61

Calculation Indeed, as Mrs. Stotesbury—and an assistant at Sherle Wagner—pointed out, nothing shortens gold plate's half-century life expectancy like overzealous housekeeping. Putting aside for a moment the back pain overzealousness results in, the gold plate will therefore save one tub of Noxon metal polish every two years. At $3.19 a tub, that comes to $79.75. Meanwhile, the cost of replacing the cheaper faucet's plastic innards a conservative fifteen times (with plumber's fees) looks something like $1,050. The gold plate is now only $2,609.25 more. And for that pain in the sacrum: the cost of Doan's Pills, one bottle for every four polishings, will make up for the rest in 40 years.

Luxury Item George Smith leather club chair, $2,900 (at twice-annual half-price sale)

Comparison Classic black wool Chanel suit, $3,000

Calculation Another problem of perception. While the high price tags for couture clothes are expected (and may even seem reasonable), fine furniture is the Rodney Dangerfield of luxury: no matter how well-made and comfortable it is, a $2,900 club chair just doesn't seem to merit the expense. But which is the real extravagance? Even leaving aside the cost of accessories and dry cleaning, one Chanel suit is really four or five Chanel suits. Not only will everything else in your closet seem cheesy in comparison, it also simply won't do to let your friends see you in one outfit time and again. Last, look at it this way: can you ever truly feel at ease in couture clothes? You can in that chair. And what's that worth?

Luxury Item Custom-built Victorian-style greenhouse, with foundation and installation, $55,000

Comparison Cut flowers delivered every week by 1-800-FLOWERS, subscription for one year, $1,767

Calculation Okay, on the surface it looks like you'll take 31 years to match the price of the greenhouse, and admittedly, that's close to the statute of limitations on any decent rationale. The hitch here is, for that price, 1-800-FLOWERS proposes a mere "seasonal variety"; with a greenhouse of your own, you've already covered the bulk of the cost of having orchids in your life, for life. Of course, 1-800 will sell you orchids at $84.99 a plant. But buy just three a week and you'll have reached $55,000 in a little more than four years.

Luxury Item A pair of damask cotton sheets with pillowcases from Bergdorf Goodman, $2,540

Comparison Poly/cotton sheet set, Macy's, $49.99

Calculation The math here is easy: damask is likely to last fifteen years; not only will the poly/cotton be threadbare in a third the time, but over the fifteen years of better nights, you'll save at least one extra cup of coffee per day. One 50¢ cup a day for 15 years: $2,739. The sheets are more than paid for, even without counting the savings in wrinkle cream.



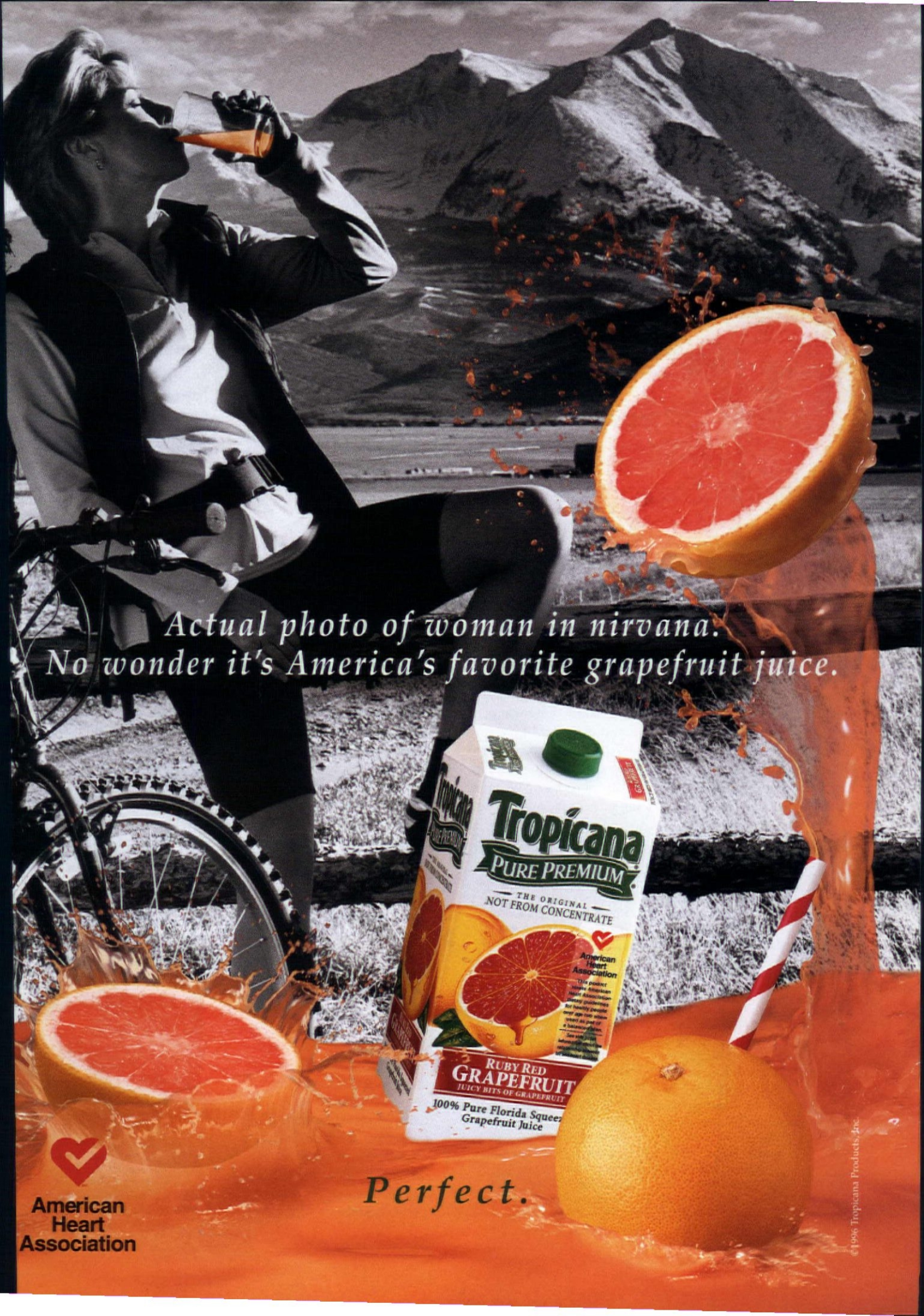
Luxury Item Late-19th-century handmade Oriental rug, $25,000

Comparison 7' 10" by 10' 10" Oriental from JCPenney catalogue, $199.95

Calculation This is one of those calculations that goes beyond mere economics: the antique rug and the cheaper rug will do an equally good job of covering your floor, will feel more or less the same underfoot (if you're wearing shoes, that is), and—though machine-made rugs are more prone to unravel—will last a long time. The difference comes down to something sublime: the "soul" of the rug. Think of it as the difference between owning a Picasso and owning a museum-shop Picasso print. If you can afford to make a choice, do you have any choice?

COUNTERPOINTS

* 1 fluid oz. Calvin Klein Obsession parfum, $180 = 2.65 quarts of Impression of Obsession by Fragrance Impressions Limited, $12.95 for 2.5 oz.
* Tiffany Atlas Collection 18K-gold fountain pen with diamond-studded pocket clip, $20,000 = 242,424 Bic pens, 99¢ the dozen
* One lb. chocolate from Manhattan's La Maison du Chocolat, $45 = 166 Reese's Peanut Butter Cups (full size)
* Cartier's Blue Jasper Deco Tank Alarm Clock, $950 = 105 Westclox Quartz Travel Alarms, $8.99 each, at a drugstore


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Driven to Excess: Gargantuan Garages

AMERICANS, IT'S often been observed, adore their cars. But when does a love affair become an orgy? Faithful readers of Sunday real-estate supplements have noted a trend in new high-end residences: the two-car garage is a thing of the past. Advertisements for Stoneleigh Manor, for example, a planned enclave of multimillion-dollar custom homes in Purchase, New York, show an illustration of a $7.8 million Georgian Colonial house prominently featuring a four-car garage. "It's what the sort of client we want to attract would expect," says the development's listing agent, Charlene Tobin of Julia B. Fee Real Estate. Along with other amenities depicted in the drawing—pool, fireplaces, arbor, landscaped grounds—Tobin adds, "a four-car garage connotes luxury."

Yet multicar garages aren't necessarily housing fleets of flashy sports cars. "We're seeing a rise in the number of clients who have a parent living with them or have live-in staff," says Katie Buchan-Whitener, vice president of John F. Buchan Homes, an upmarket builder in the Seattle area. "Not only do these people need cars, the space above the garage is a perfect place to build extra living quarters."

Others suggest that multicar garages have less to do with autos than with what might be termed social physics. "If nature abhors a vacuum, so does human nature," notes Charles H. Bohl, an Annapolis, Maryland, architect. "The car pulls out one day, there's all this space, and almost immediately that space gets filled with stuff—bikes, a riding lawn mower, maybe a Jet Ski. The real reason that people want four-car garages is so they can get three cars in them."

Then again, there is room for still more extravagance. Tobin notes that Stoneleigh Manor's first client was very taken with the developers' design for a Georgian Colonial–style house which the project architects had conceived with a three-car garage. The buyer requested one modification: he wanted a six-car garage. —GREG CERIO

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Hidden plumbing	Exposed pipes
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Home gym	Home meditation room
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Security system	Leaving your doors unlocked
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Restaurant range	Wood-burning pizza oven
Walk-in closets	Dressing rooms
Polished marble	Tumbled stone
Well connected	Well-read
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French champagne	Helen Turley Pinot Noir
Heirloom roses	Heirloom vegetables
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$2,100,000
1.07 acres, 5 BRs, 4.5 BTHs, LR, lib/den, family room, country kit. w/pantry, whirlpool tub, terrace, intercom.



BLOOMFIELD HILLS, MI
$1,995,000
1.9 acres, 5 BRs, 3 BTHs, 2 half BTHs, LR w/marble FP, heated sunroom w/wet bar, exercise room w/French doors to tennis court.



ATLANTA, GA
$2,300,000
1.97 acres, ca. 1918, 4-story residence w/elevator, 5 BRs, 7.5 BTHs, MBR w/his-&-hers BTHs, original French doors, Italian limestone flooring, home theater, 3-car garage w/living quarters.



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THE STARK TOUCH
STARK CARPET ✦ OLD WORLD WEAVERS FABRICS ✦ STARK FINE FURNITURE
© 1997 Stark Carpet Corp.
Room Design by Mario Buatta for The Kips Bay Decorator Showhouse.
D & D Building, 979 Third Avenue, NY, NY 10022 (212) 752-9000. To the trade only. CARPET: Vilandry Peach/Green, FURNITURE & FABRIC: M.B.S. sofa with Dover Damask Cream, M.B.C. chair with Balbianello Green, PILLOWS: Taffeta Versailles Coral, Mianus Verde Stripe, DRAPERIES: Mardi Gras Multi, DRAPERY LINING: Anfiuma Gold/Blue, DRAPERY TRIM: Broadway Buillon Fringe Sand/Multi, SHEER: Malo Sheer Champagne.
LANTA BOSTON CHARLOTTE CHICAGO CLEVELAND DALLAS DANIA DENVER HIGH POINT HOUSTON LOS ANGELES
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M is for Monogram

J is for JUMPING "Our engraving department is busier today than ever before," reports Ed Wawrynek, a Tiffany vice president. "You can make the argument that people are less formal today, yet family values are being espoused. Monograms can memorialize and transform a plain object into something symbolic, emotional, and important."

U is for UBIQUITOUS Monograms are everywhere—from the plastic highball glasses in Merrimade's gift catalogue to the matchbooks in Mark Hampton's Park Avenue apartment. Diehards can customize their worlds with engraved silver compacts, hand-painted baby bottles, embroidered lampshades, and needlepoint eyeglass cases. Forty percent of the customers at Frette on Madison Avenue order their sheets and towels with monograms.

S is for SUPERABUNDANT "I used to think of monograms as so old-fashioned," confesses Los Angeles designer Barbara Barry. "Now I want them on everything—from soap that fades out to handkerchiefs that wear in. The special chocolates we emboss with our monograms have become a trademark for a certain sensibility and graciousness."

"I always use monograms," says New York designer Renny Saltzman. "I make up a dozen sets of white towels and sheets with a different-color monogram on each one for my clients. This way they don't have to worry about the housekeeper using the same set over and over again."

T is for TODDLER "On permanent things of a certain timeless value, they're fine," designer Massimo Vignelli advises. "But monograms on something like a handkerchief or pajamas are appropriate only for someone a child's age. After that it's ridiculous."

F is for FUDDY-DUDDY "I think that monograms are almost too much, don't you?" says fashion editor Carrie Donovan. "I don't know if I see them working in this modern day and age. A monogram is like a tattoo."

O is for OBSESSION "It does become a bit addictive," observes Los Angeles decorator Michael Smith. "It's like plastic surgery. People say it's just one pretty thing to do, and then there is another and another and they can't stop!"

R is for ROYALTY According to Porthault, the renowned French linen house, one of the earliest known orders for monogrammed linens was in 1380 for Charles V. It wasn't until the nineteenth century that they became popular in the households of commoners. Since the 1920s, Porthault has monogrammed linens for Fred Astaire, Pamela Churchill Harriman, and Ernest Hemingway.

M is for MANNERS According to *The Amy Vanderbilt Complete Book of Etiquette*, "In hope-chest days a girl began collecting her silver piece by piece long before she had a suitor. It was monogrammed with her initials or the single letter of her last name." Now, with the proliferation of hyphenated households and women who keep their maiden names, "There's basically no right or wrong way to initial silver; any combination of initials is correct."

A is for ANNULMENT "In this terrible culture of divorce, if a bride's family buys the flatware, she would be smart to use her own initials on the pieces," advises Letitia Baldrige, the etiquette expert. "On beautiful and expensive hand-embroidered linens, it's also good to use your maiden initials. Then if there's a divorce or a death, a new husband won't feel he's under the shadow of another man."

L is for LAID-BACK "Why not put a monogram on a paper cocktail napkin?" demands Palm Beach decorator Leta Austin Foster. "You don't even have to use your initials. You can use the name of the house or your first name. Why not have some fun?" Adds Atlanta designer Dan Carithers, "Monograms take the curse off of paper napkins."

I is for IDENTITY: "I don't use monograms," reports society garden writer C. Z. Guest. "I use my family crest. I have it on linens, napkins, and wineglasses." Is there anywhere it shouldn't go? "Well, I wouldn't put it on my toilet paper," she laughs. "It should never be big or vulgar."

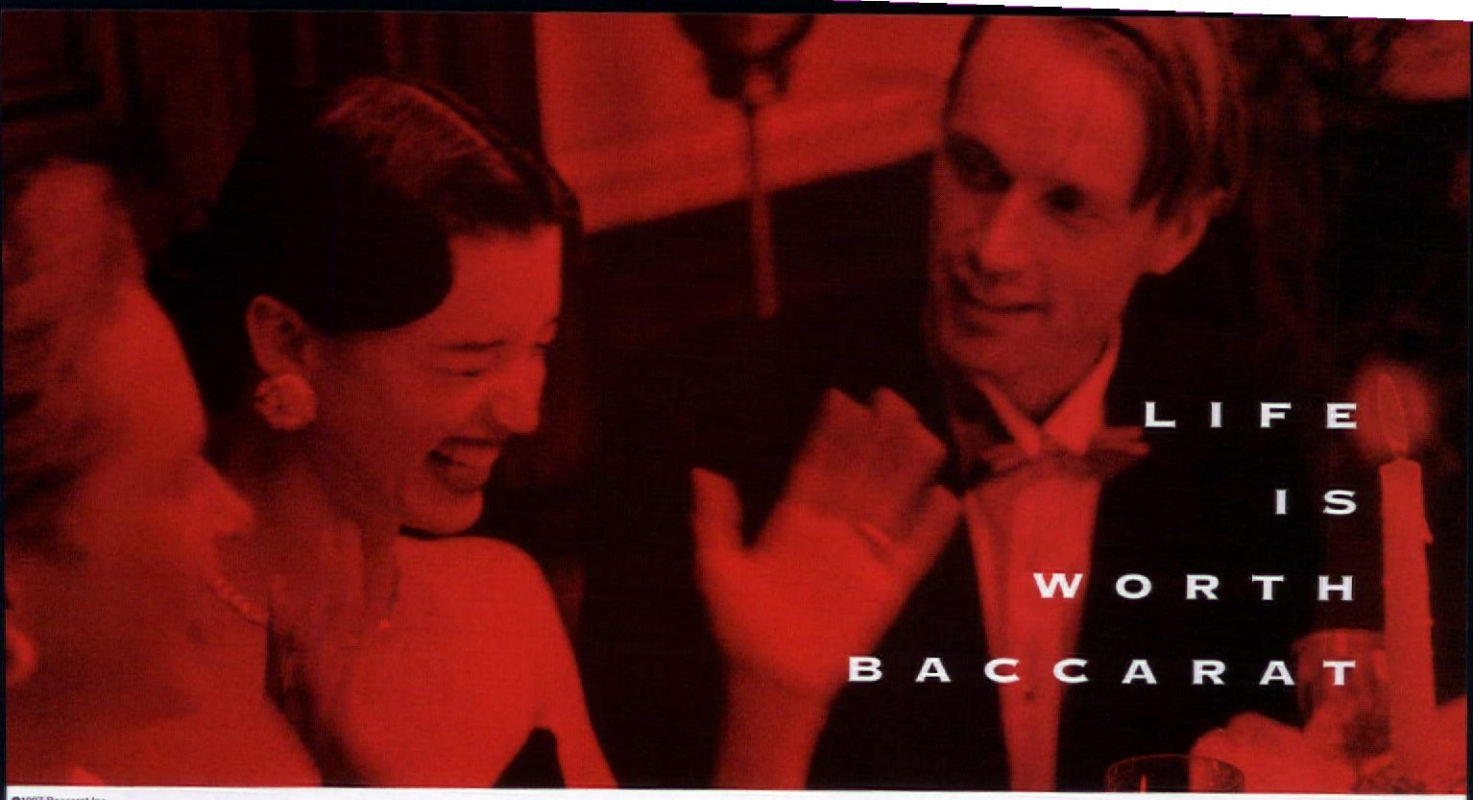
N is for NONPAREIL The Company Store bedding catalogue shows four monogram styles; Frette offers more than thirty, and Porthault will custom-design one just for you. Experts agree that the style of the monogram should suit the object it will grace. The sixteenth edition of *Emily Post's Etiquette* advises that "elongated Roman goes well on modern silver, and Old English on the more ornamental styles." Says Smith: "I like to relate the monogram directly to the architecture. On a 1930s project, I used a moderne-style lettering to add detail to the house."

"I like my lettering to be more severe and straightforward," says Carithers. "I'll put a house name across the bottoms of towels so it looks like a hotel. That's cool."

E is for EGO "I will not wear clothing with the monogram of a company on it. If they want me to advertise their goods, they should pay me," Saltzman rants. "It's like *Back to the Future*, when they thought the Michael J. Fox character's name was Calvin Klein because of his underwear. I don't want to get hit by a truck in China and have someone say, 'Oh, my God! Tommy Hilfiger's dead!'"

—LYGEIA GRACE

Above: Porthault's handkerchiefs, Calvin Klein Home's bath towel. Below: Mark Hampton's own matches, Merrimade's fly box, Bernardaud's plate. For all Domestic Bliss sources, see back of book.



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THE WAY WE WERE

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A Century of Luxury



Elsie de Wolfe*
High society's first interior decorator introduces the upper crust to Chippendale, chintz, and cream-colored walls.

A 15-course dinner, heavy on meat dishes and cream sauces, is standard at deluxe eateries like **Delmonico's**.



The first luxury autos, **Rolls-Royces** are custom-fitted with anything from espresso-makers to running water. In 1911, the firm adds its signature hood ornament, the "Spirit of Ecstasy."

Art dealer **Joseph Duveen** makes collecting Old Masters a popular, prestige-enhancing pursuit among wealthy Americans such as J. P. Morgan and Henry Frick.

In 1915, the guide *Titled Americans* lists 454 wealthy women who have, for a steep price, married into **European aristocracy**.

Coco Chanel*
Canny businesswoman and consummate stylist, in 1920 she launches the product that makes her fortune: her signature perfume, No. 5.



In 1928, cereal heiress **Marjorie Merriweather Post** opens Mar-a-Lago in Palm Beach, which features a million-dollar marble dining table traced in gold, with seating for 36.

By 1928, a million homes have **electric refrigerators**, though appliances are still a luxury. In today's dollars, for example, a KitchenAid electric mixer offered in 1929 for $150 would cost $1,500.



1900 10 20



The Breakers, the Vanderbilt family's summer "cottage" in Newport, RI, has a billiard room tiled in several types of green marble, and baths that run with plain or salt water.

With sundry **Astors**, **Rothschilds**, and **Wideners** aboard, the *Titanic*, vaunted as the ultimate luxury liner, sinks on April 15, 1912.



Edward, Prince of Wales*
When he arrives on the social scene in 1914, the 20-year-old prince—later the duke of Windsor—defines a new aesthetic of elegance.

In 1922, the first edition of **Emily Post's *Etiquette*** appears.



After gaining the right to vote in 1920, U.S. women start stepping out and wearing makeup. The robust U.S. cosmetics market is dominated by rivals **Elizabeth Arden** and **Helena Rubinstein.**

Architect **George Keck**'s House of Tomorrow, at the 1933 Chicago "Century of Progress" Exposition, contains luxuries such as central air-conditioning, built-in window blinds, and an airplane hangar.



Great Art Deco edifices like the Chrysler Building and Rockefeller Center rise, and commercial products from cocktail shakers to radios—like this 1934 model, designed by **Walter Dorwin Teague**—appear in the streamlined style.

Slim Keith*
A California-bred beauty who represents a uniquely American elegance. She smokes with a long cigarette holder yet builds a traditional, New England–style home on her working farm outside L.A., which she shares with her first husband, film director Howard Hawks.

For the wealthy, the world grows suddenly smaller with the inauguration of trans-atlantic commercial jet aviation in 1954.

Philip Johnson gives Modernism an American expression with his Glass House in New Canaan, CT.



Grace Kelly*
It seems almost a coronation of all-American style when the coolly gorgeous, Philadelphia-born film star marries Prince Rainier of Monaco in 1956.

Modern home design comes into its own during a decade when cutting-edge furnishings include a **George Nelson** lamp and an **Isamu Noguchi** coffee table.



30 40 50



Cole Porter*
His smooth, smart, seductive tunes are a tonic in the Great Depression, and his cool, swellegant style sets the pace for a generation.

Woolworth heiress **Barbara Hutton** moves into her remodeled London estate, Winfield House. It features 14K-gold shower handles and towel racks and a six-room nursery suite with walls padded in pink kid leather for her newborn son, Lance.

During the blitz, **The Dorchester**, a five-star London hotel, becomes the fashionable place to take cover, because it is built of reinforced concrete and because its bomb shelters are decorated with blue-and-pink silk draperies.



Though **RCA**, owner of NBC, installed television receivers in 150 New York City homes in 1936, TV begins to reach a wide audience in 1946.

Coveting an all-year tan, "jet-setters" beat a path to new luxury resort hotels like the **Eden Roc** in Miami Beach, which opens in 1955.

In 1959, designer Philip Johnson's sleek new **Four Seasons** restaurant is the last word in austere contemporary luxury.



With the first gallery shows of his soup-can silk screens in 1962, **Andy Warhol** ushers in a new, vague, detached, and highly collectible genre: pop art.

In 1968, designer **Halston** opens his first salon.

Bloomingdale's, the once dowdy New York retailer, becomes the place to shop, offering country-French-style furniture (which has been beaten with chains and hammers to give it a distressed look).



Decades old in Europe, **Perrier** goes on sale in the United States in 1977.

Henry Kravis and Carolyne Roehm*
The consummate '80s power couple—he a leveraged-buyout king, she a fashion designer—embody both the excess and the largesse of the decade, throwing lavish parties with one hand while donating millions to museums and hospitals with the other.



English-country-style rooms filled with **chintz-covered furniture** become the decor of choice in nouvelle society.

60 70 80



Jacqueline Kennedy Onassis*
The thoroughly modern woman brings youth, beauty, and vigor to any arena she enters, from the White House to the streets of Mykonos.

Everything, it seems, can be improved upon. The **electric toothbrush** appears in 1961; a year later Ronson introduces a **butane-gas candlestick.**

Hip brides and grooms register for silver and china at **Georg Jensen**.

Fashion designer **Emilio Pucci's** wildly colored prints become a fashion sensation in the early '60s

Yves Saint Laurent*
The Paris couturier's sleek look speaks of both '60s liberation and the new decade's self-awareness.



Luxury Stylemaker of the decade

Along with technologically advanced electronic goods like the microwave oven and the VCR, the '70s see the appearance of new, **"gourmet" cooking gadgets**, from the pasta-maker to the crêpe pan to the yogurt-maker.

In an announcement that leads to the creation of the luxe rehab clinic that bears her name, ex–First Lady **Betty Ford** reveals she is seeking treatment for alcoholism.



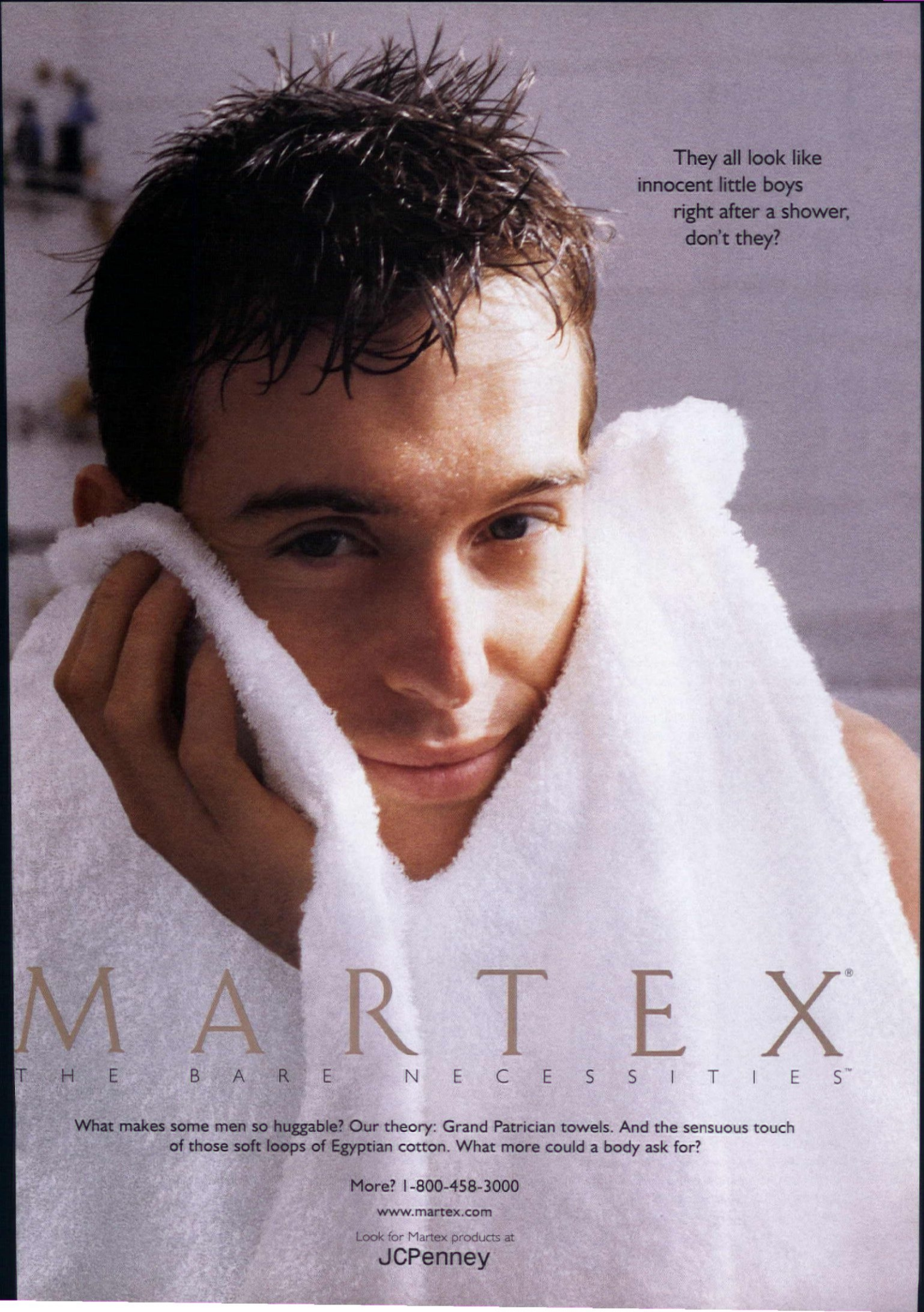
Led by the likes of architect **Michael Graves**, the post-modern design movement alters the look of everything from office towers to tea kettles. For any interior, marble, particularly the shade known as money green, is de rigueur.

Stretch limousines are for prom-nighters: the decade's prestige car is the **Mercedes** 450 SL coupe—with driver, of course.

In 1987, the sale of **Van Gogh's *Irises***, detail right, for a then record price of $54 million stuns the fine-art market. Between 1988 and '89, 20 works of art costing more than $14 million each change hands.



WRITTEN BY GREG CERIO


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right after a shower,
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CONSPICUOUS CONSUMPTION

From home to office, office to gym, gym to dry cleaner, and back again, shopping bags usually outlive their intended role as vessels for carrying home the day's purchases. A graphic expression of a store's or a showroom's taste and attitude, shopping bags are de facto status symbols. The bags from the to-the-trade-only fabric houses are the most luxurious, sturdy, and prestigious in America. (After all, you need the right connections to get them.) Mario Buatta, the New York decorator, has used them all and assessed the bags for *H&G*.

—JOYCE BAUTISTA



FIRM: *Brunschwig & Fils* ^
PEDIGREE: *Brunschwig Plaid pattern, circa 1960*
DISTRIBUTION: *45,000 annually, from 18 showrooms*
APPRAISAL: *"Tailored look to go with tailored attire. It has been my favorite for years. It's a classic."*

FIRM: *Christopher Hyland, Inc.* v
PEDIGREE: *Designed by Hyland, 1988*
DISTRIBUTION: *15,000 annually, from 1 showroom and 10 multiline showrooms*
APPRAISAL: *"Love the metallic sheen and the subtle logo. And he put his address on it!"*



FIRM: *Clarence House* >
PEDIGREE: *Designed by Robin Roberts of Clarence House in 1965*
DISTRIBUTION: *30,000 annually, from 14 showrooms*
APPRAISAL: *"Its beautiful colors catch one's eye."*



FIRM: *Manuel Canovas* v
PEDIGREE: *Designed by Manuel Canovas, 1978*
DISTRIBUTION: *5,000 annually, from 2 showrooms and 11 multiline showrooms*
APPRAISAL: *"Understated and chic, but if I were Canovas I would put the company's name on the outside of the bag."*



FIRM: *Cowtan & Tout* ^
PEDIGREE: *La Fête des Animaux pattern, 1993*
DISTRIBUTION: *15,000 annually, from 20 showrooms*
APPRAISAL: *"It will definitely go with most outfits, and it makes the most sense. The other bags are chic, but they don't tell us what they sell."*

FIRM: *Osborne & Little* v
PEDIGREE: *Designed by Antony Little, 1992*
DISTRIBUTION: *12,000 annually, from 19 showrooms*
APPRAISAL: *"Great to wear with basic black and taupe. It's crisp and has lots of pizzazz."*



FIRM: *Grey Watkins* ^
PEDIGREE: *Designed by George Tscherny, 1995*
DISTRIBUTION: *10,000 annually, from 14 showrooms*
APPRAISAL: *"Great color and logo, but at first I thought it was for Colonial Williamsburg."*



FIRM: *Fonthill Ltd.* v
PEDIGREE: *Designed by John Brewer, 1976*
DISTRIBUTION: *10,000 annually, from 14 showrooms*
APPRAISAL: *"I love the Spanish flavor that the yellow and red give it."*



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The 20-Minute Gardener

GUILTY PLEASURES

By Tom Christopher and Marty Asher

ANY RECIPE FOR luxury should include a dash of guilt. Does any chocolate—Belgian, Swiss, or domestic—taste as sweet as the one you sneak while dieting? Is any nap quite so restful as the one you steal at work? This is why we so love a lawn.

A lawn feels great underfoot, and it is virtually the only type of planting whose care you can easily delegate—anybody can mow grass. But far more important is the fact that planting a lawn is the ultimate eco-sin. Just mention turf at the garden-club luncheon, and you'll catch a tirade about toxic chemicals and the squandering of water. As a source of air pollution, you'll be told, a gas-powered lawn mower compares unfavorably with a coal-fired power plant.

We recommend a neoconservative response. Tell those turf-haters that no doubt their late lawns were abominations. But that is because they abandoned the turf wisdom of their foreparents.

Originally, lawns were planted with the sweepings of the hay loft. This didn't produce anything like the modern emerald-green carpet, but the coarse patchwork was tough and self-reliant. That's why when 20-minute gardeners plant grass—and in most of the United States, September is the prime season for that—we avoid the pedigreed grasses. We don't sow 'Touchdown' bluegrass or 'Tifdwarf' Bermuda grass. Instead, we buy generic seeds of several species and shake them up in a trash bag to re-create the classic stock.



After sowing the seed, we mulch it with a scattering of hay. This improves germination and contributes a measure of weed seeds, another source of "genetic diversity." We water daily until the grass has sprouted, and twice weekly for the next month or two. Then we stop. The classic lawn is irrigation-free; it browns in the summer, but greens again when the weather cools and the rains return.

The classic turf food is compost. We dump wheelbarrowloads of this around the lawn in mid-fall, right before raking up the fallen leaves. Then our raking spreads a nontoxic turf snack while gathering the raw materials for next year's feed.

The classic mower that Tom found at the Congregational Church's Fourth of July tag sale generates sweat but no fumes. This push-powered reel mower cost Tom $5, and the workout it provides has freed him from the need for daily visits to the health club.

Of course, in the arid West, no lawn is going to survive without irrigation. But that's ideal for a 20-minute garden. We remember the 10-by-12-foot perfect rug of Bermuda grass we found hidden in a Tucson courtyard. To irrigate this weekly took less water than Marty uses to wash his poodle. Yet that lawn furnished all the guilt the owner could want.

A lawn feels great UNDERFOOT and its CARE can be delegated: anybody can mow GRASS

THE GAME PLAN

1: Till the soil to a depth of six inches, mixing in 3 cubic yards of compost per 1,000 square feet.

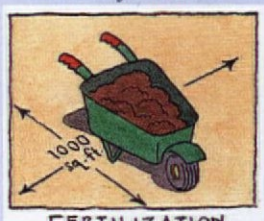


2: Call your town's parks department for advice on grasses suited to your local climate—ask what's in the department's utility mix. Include several grasses in your own blend.

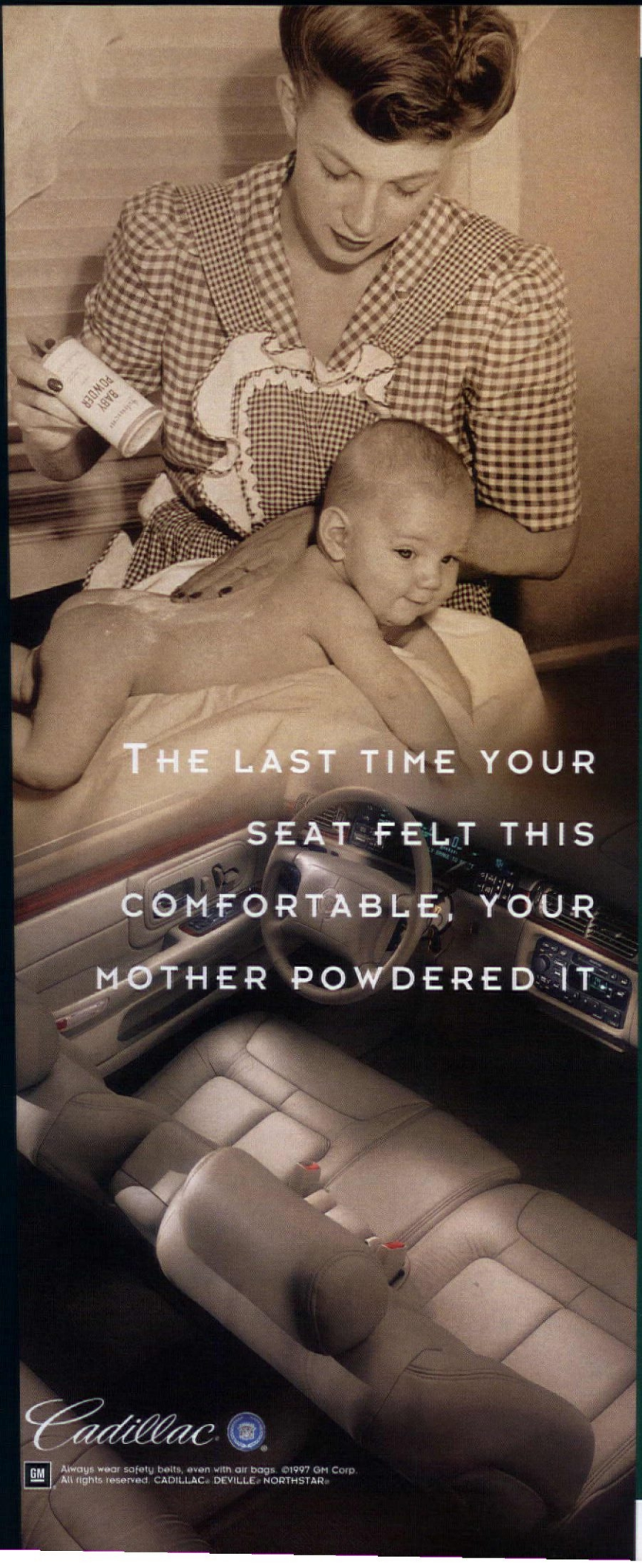
3: Use a cyclone-type spreader to sow the seed. For the most even distribution, sow at half the recommended rate, but do it twice. First sow back and forth across the area from left to right, then a second time, from top to bottom.



4: Mulch sparingly. Wet the area morning and afternoon in sunny weather until the first blades of grass appear. Then cut back to twice-weekly waterings during dry weather. Use the winter season of dormancy to wean the lawn from water.



5: Feed the lawn with compost in fall, just before the first leaf raking.



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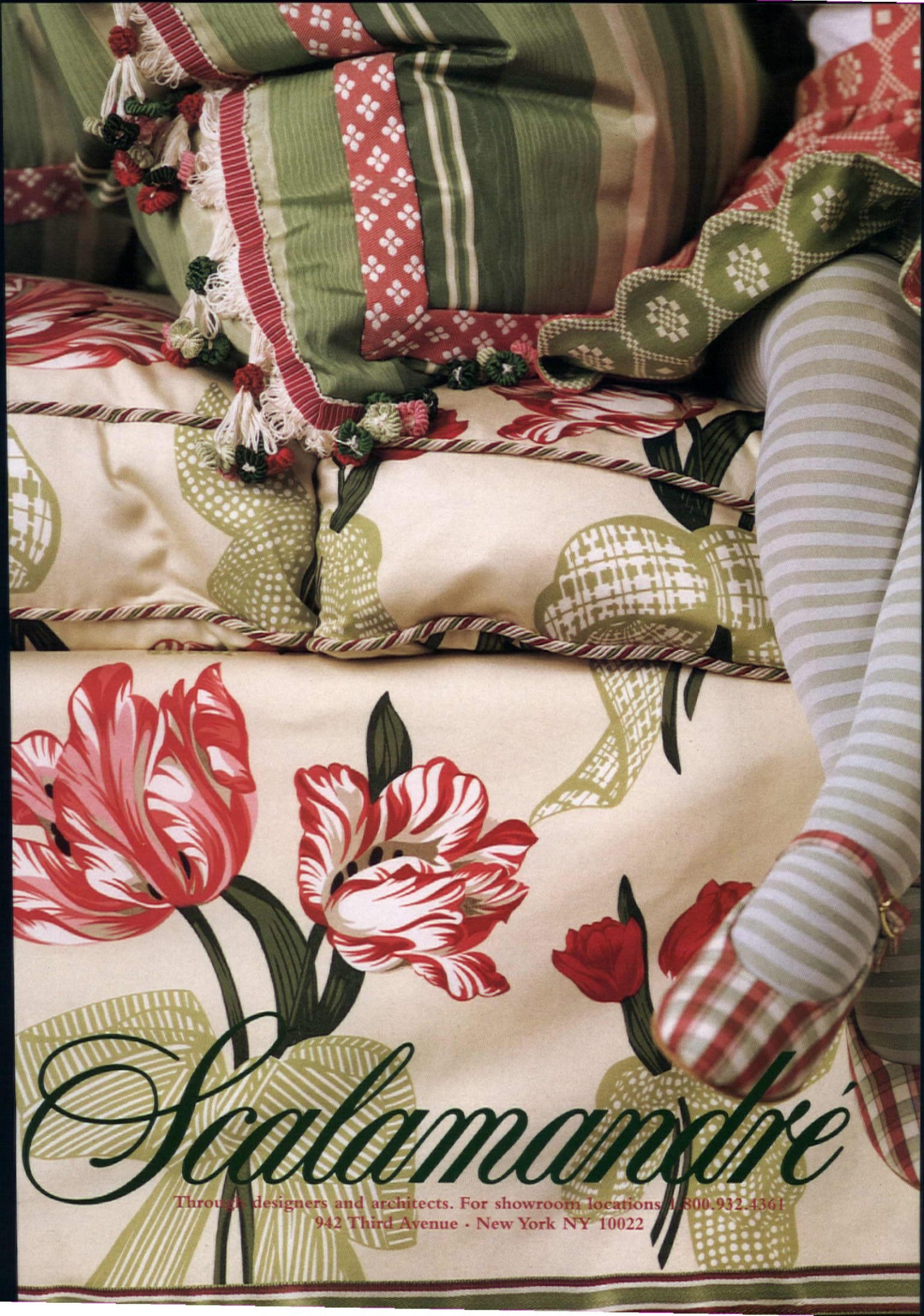


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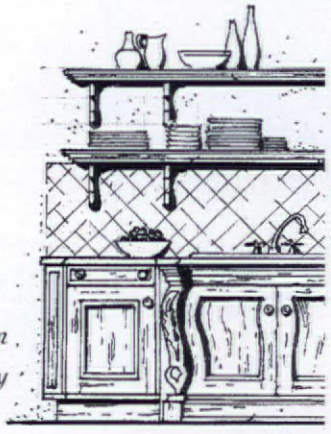
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Two weeks might satisfy.
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But who'll tend the pets?
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temporarily, if you could
simply stroll into your own
kitchen and feel even a tiny
bit of Europe? Now?





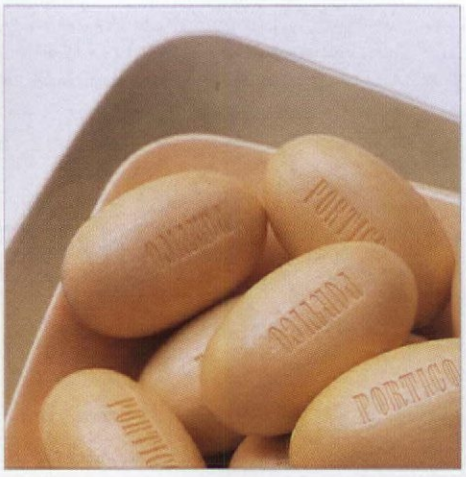
ABOVE LEFT: "TUSCANY STYLE" KITCHEN IN MAPLE WITH "MERINGUE" FINISH.
LEFT: "FRENCH COUNTRY" KITCHEN IN PINE AND ALDER WITH "FAWN" AND "KELP" FINISHES.
BELOW: "ENGLISH MANOR" KITCHEN IN MDF AND MAPLE WITH "BONE" LACQUERED FINISH.



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We've Got to Have It

A SHOPPING LIST FROM THE SUBLIME TO THE SUBLIMINAL

- **We recall heady delights of the past, and fantasize about the future**
- **Peter Jennings, Paloma Picasso, and others tell what makes them swoon**

WE ASKED A LOT of people what luxury is now, as we hurtle toward the millennium. "I'm anti-luxury," says ABC News anchor Peter Jennings. "Like a lot of people in journalism who have made more money than they ever thought they would, I am suspicious of it. I've come to saying, 'Enough already.' " Scratch anyone hard enough in this hard world, and you'll find the sensualist lurking just below the surface. Jennings confessed that he tried (and failed) to buy shares in a Russian chocolate company and that he luxuriates in canoeing on an empty stretch of water. So it is with us all. We crave—we *need*—respite, comfort, balm, ease, beauty. After polling everyone from Peter Mayle to Paloma Picasso, our editors rounded up things that will see you luxuriously into the year 2000. If so much pampering feels self-indulgent, remember: the greatest luxury is one that you give to someone else. Pass it on.

1 BUCCELLATI URN
Grecian style, $13,200 in sterling silver, previous page. 800-223-7885. A secret admirer should supply roses.

2 A ROSE
Named after someone you love. A hybridizer petitions the International Registration Authority for Roses to enroll a hybrid with a name you choose, $5,000 and up. The American Rose Society, Louisiana, lists some hybridizers. 318-938-5402.

3 FRUIT AND FLOWER CUTTER
In bamboo and sterling silver, $655, by John Hardy. 800-2J-HARDY.

4 TSE CASHMERE CABLED THROW BLANKET
"And pillows," says fashion designer John Bartlett, "perfect for snuggling while watching *Melrose Place.*"

5 HELLO DELHI
Christopher Hyland's Mor Pakh cotton, rayon, and peacock-feather cloth, handmade in India. Available through designers and architects.

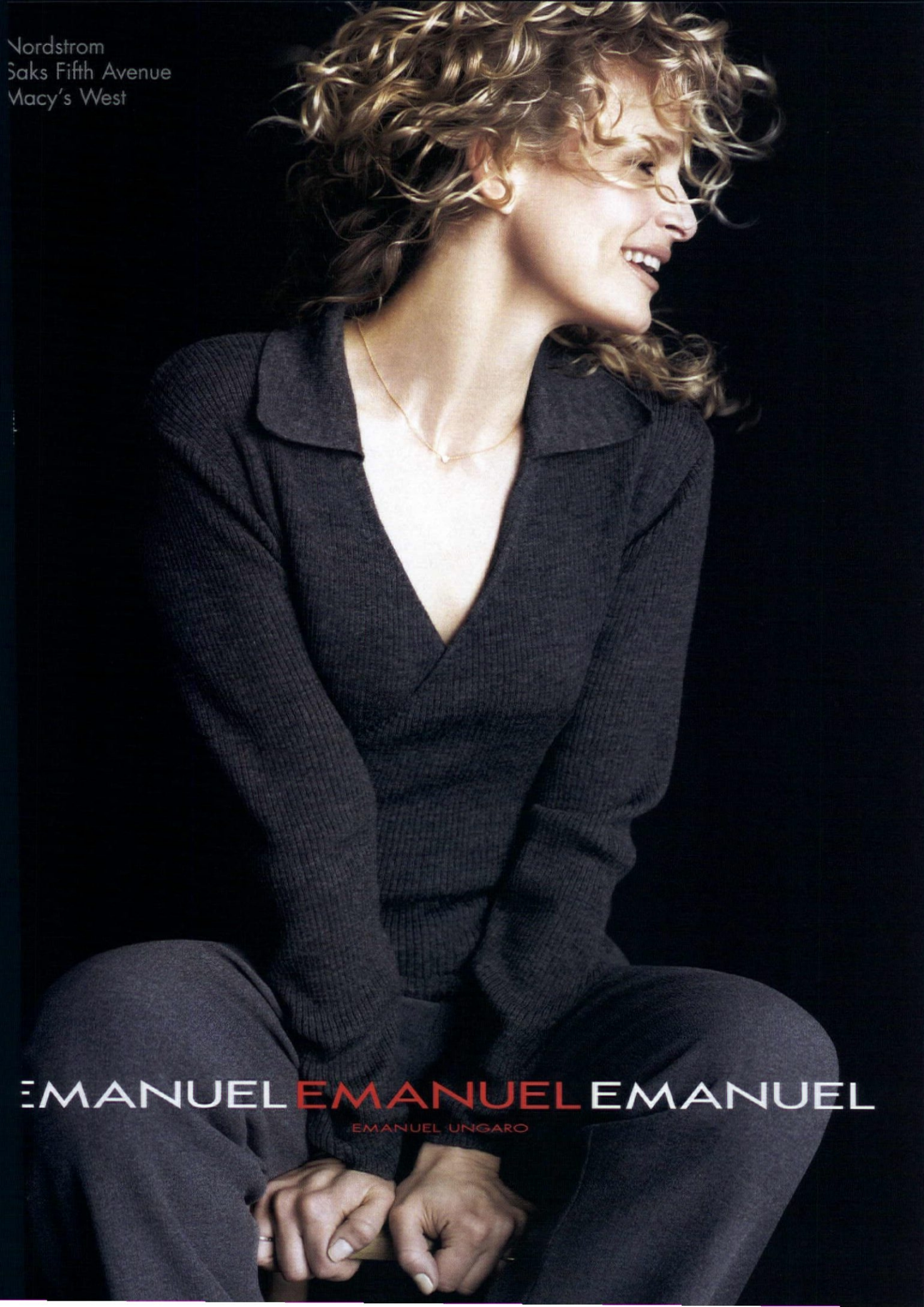
6 A TEAK ICE CHEST
From Barlow Tyrie, 800-451-7467, filled, naturally, with Dom Pérignon.

7 GIVING IN TO SUNSHINE
And simply basking in ultraviolet warmth.





PHILIPPE STARCK, *designer*
"I will tell you one luxurious thing I do: I'm in my underwear at my house in the middle of the Rambouillet forest, 45 minutes outside of Paris. I walk 80 meters and open the door of this big warehouse. I climb in my plane, start the engine, and make a trip with the sunset—perhaps go to Mont-Saint-Michel for oysters (about 200 miles away). I can go in my underwear because it's very fancy."


Nordstrom
Saks Fifth Avenue
Macy's West
EMANUEL EMANUEL EMANUEL
EMANUEL UNGARO



8

LUXURY IS

"Lack of noise. **Peace, quiet**"

MICHAEL BURKE
PRESIDENT, LOUIS VUITTON

8 HORSEHAIR FABRIC
By John Boyd Textiles, available through Classic Revivals. An old favorite is back, now available in colors and embroidered in silk. While we were in the market for horsehair, we could not resist the decorative appeal of a fly whip from Hermès, $265. 800-441-4488.

9 $1,000 GIFT CERTIFICATE
From the Daffodil Mart, for fabulous bulbs. 800-255-2852. At planting time, go get a power drill, an extension cord, and a proper bit for punching all those damn holes in the ground.

10 A PICNIC
The people snacking away in *Déjeuner sur l'Herbe* didn't use paper plates or carry food in paper bags, and neither should you. Basket by Scully & Scully, filled with Hogon blanket, Siesta porcelain, crystal Attelage old-fashioneds, and Moisson silver-plated flatware, all Hermès; Bubbles crystal flutes, Saint Louis; Concentric Squares napkins, Calvin Klein Home.

11 POP YOUR CORK
A silver Château Laguiole corkscrew, at E. Dehillerin, Paris. 011-33-161-42-36-53-13.

LUXURY IS

"The computerized **office** off my kitchen where I can **write**"

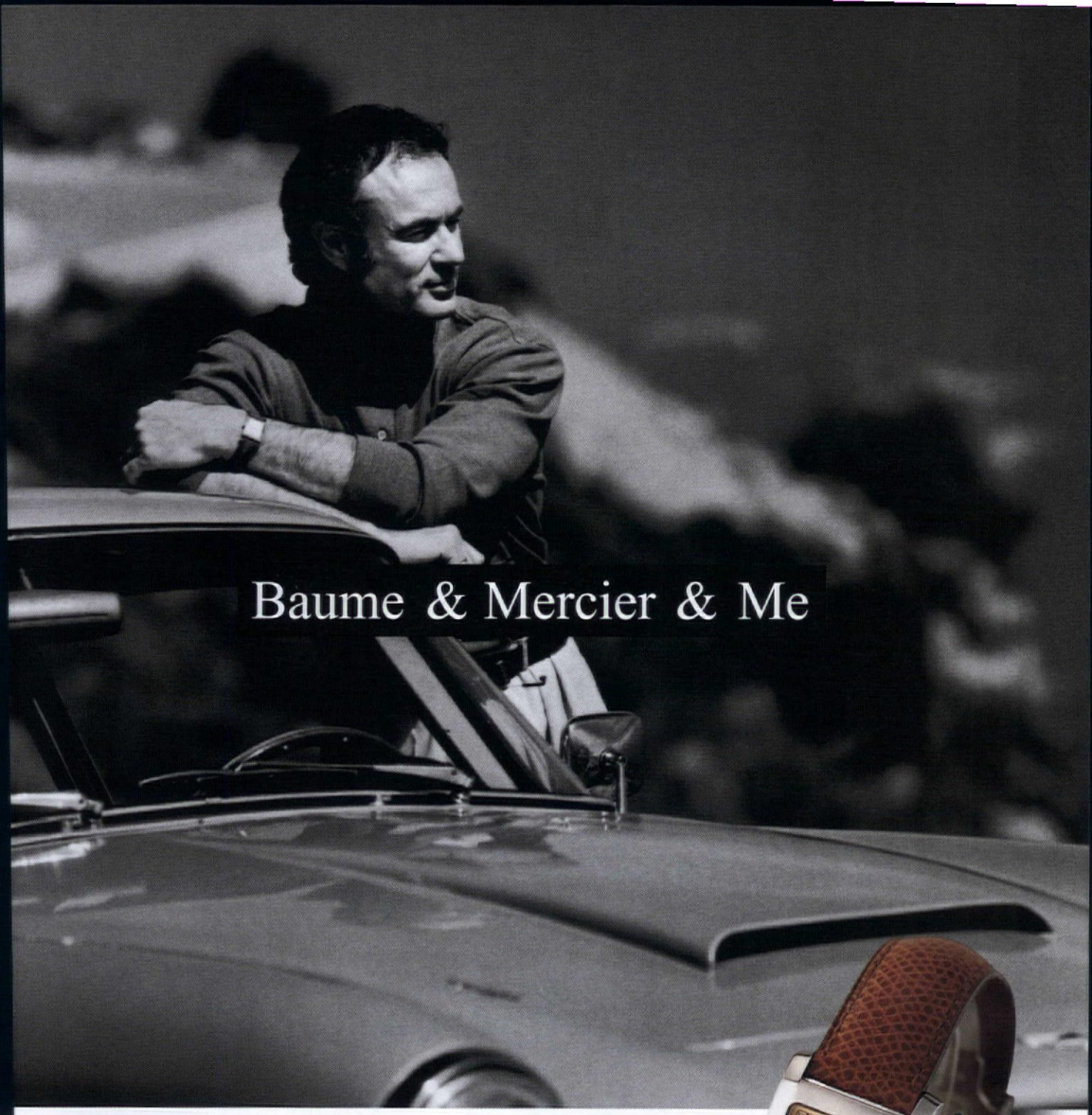
SUGAR RAUTBORD, NOVELIST



NAN KEMPNER, *international representative, Christie's*
"The height of luxury? When I was a baby! Pampered, cosseted. I had a custom-made baby carriage. Uniformed nanny. Embroidered everything. Every toy imaginable, and tender, loving care."



10



Stainless steel watch from the Hampton Collection for men and women.
Quartz movement. Water-resistant to 99 feet. (Enlarged for detail)



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Naomi & her treasures



NAOMI CAMPBELL, *(super) model* **"I think Louis Vuitton is a great purveyor of luxury," says André Leon Talley, style arbiter. "I loved when Naomi walked for Vuitton on its 100th anniversary in Paris. She asked them to pay her not in money but in luggage. It was delivered to my room at the Ritz. There were two Vuitton representatives in the hall. It was lined with carryalls, soft bags, trunks, satchels. . . . Naomi just walked through an aisle of Vuitton and pointed to what she wanted."**

12 A WOODEN CANOE
American Traders Mohawk Canoe, $2,195, from Main Beach Surf & Sport. 800-564-4386.

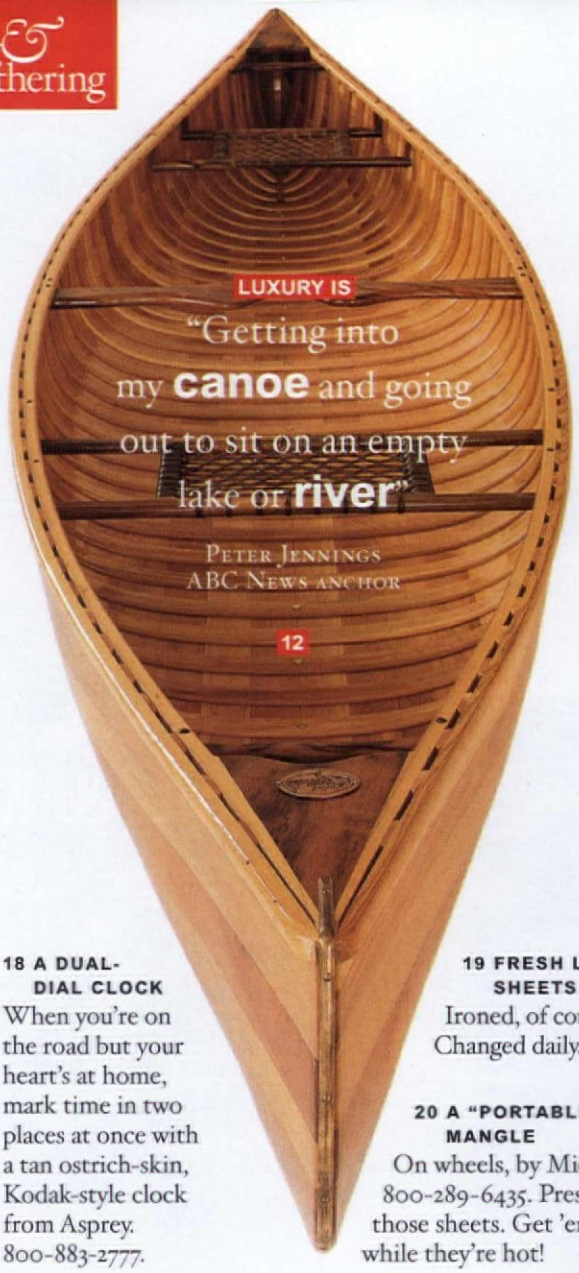
13 FABULOUS TOWELS
"Fieldcrest Royal Velvet and top-of-the-line Martex," says Randy Smith, general manager, Ventana Inn, Big Sur, CA.

14 A HARPSICHORD
Custom-made, from Zuckermann Harpsichords International in Stonington, CT. 860-535-1715. Treat yourself to those lessons you've been talking about for years.

15 GOOD MANNERS
Especially when you're on the receiving end.

16 SPECIAL SOURCE: SILVER
Odiot, 7 Place de la Madeleine, 75008 Paris. One of France's oldest silver companies, it has superb originals and reproductions. 011-33-1-42-65-00-95.

17 SILVER TEA SERVICE
By Puiforcat. 800-993-2580. Milk and sugar not included.



18 A DUAL-DIAL CLOCK
When you're on the road but your heart's at home, mark time in two places at once with a tan ostrich-skin, Kodak-style clock from Asprey. 800-883-2777.

19 FRESH LINEN SHEETS
Ironed, of course. Changed daily.

20 A "PORTABLE" MANGLE
On wheels, by Miele. 800-289-6435. Press those sheets. Get 'em while they're hot!

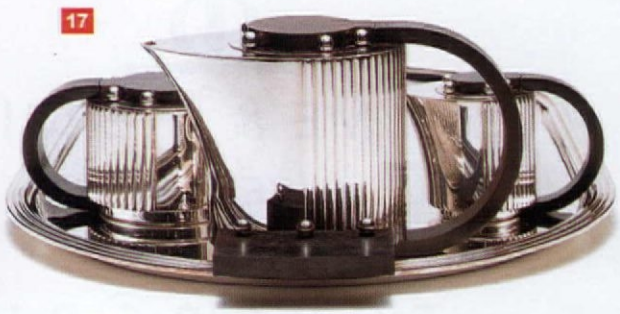


LUXURY IS

"Weight and substance.
Silver should be very **heavy,**
a soufflé really light"

LOUISE GRUNWALD
CONTRIBUTING EDITOR

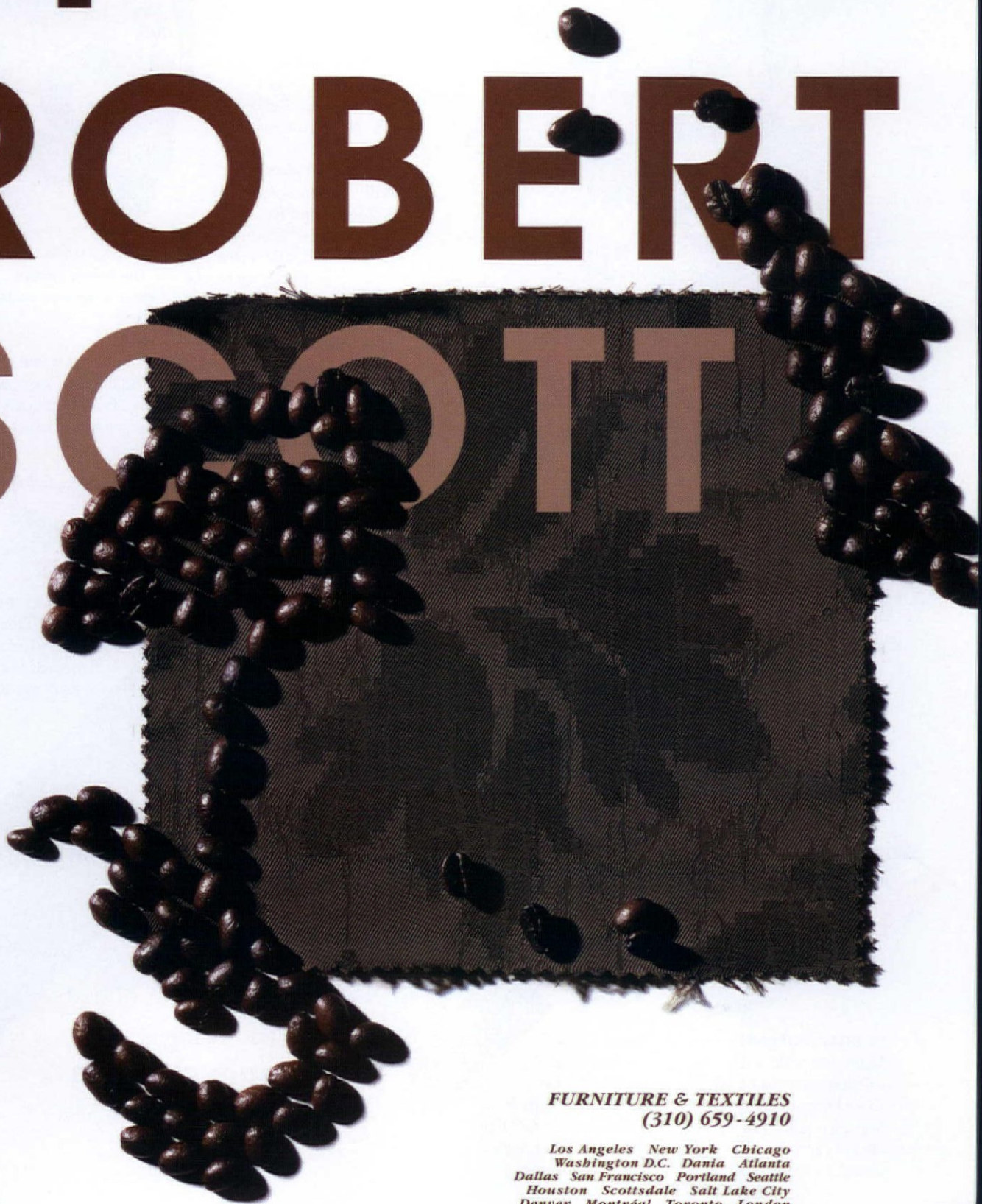
17



Nothing matches the richness of ***espresso.***

- Sally Sirkin Lewis

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24 BONSAI TOOLS AND THE PATIENT THINKING THAT BONSAI REQUIRES
Easy to grip, durable, and beautiful to behold, from Hida Tool & Hardware Co., Inc., 800-443-5512. Wisteria bonsai, Yabusaki's Dwight Way Nursery. Berkeley, CA. 510-845-6261

25 PERFECT COMPOST
Will Brinton, soil expert at Woods End Research Laboratory in Mount Vernon, ME, offers this recipe: one third vegetarian (apple cores, carrot tops); two thirds roughage (leaves, grass clippings, wood chips). A little manure is optional but effective. Mix with water, pile it in a bin, and let it sit for two months.

26 HANDMADE MATTRESS
The Charles H. Beckley factory in the Bronx, NY, has been producing custom bedding for 70 years. Each mattress is filled and stitched entirely by hand. 718-665-2218. Sleep tight, everyone.



ALBERT HADLEY, *designer*
"The luxury I crave most is my own bulldozer."

27 SPOT REMOVER
And lingerie wash, all in one, from Victoria's Secret stores nationwide.



28 PRUNING KNIVES
Prime cut. By Tina, $81 and $56, from A. M. Leonard, Inc. 800-543-8955.

21 CLASSIC WHITE COTTON BUTTON-DOWN SHIRTS
A dozen, perfectly laundered and precisely stacked, from Banana Republic. Wait, make that two dozen.



22 ROSE CLIPPERS
Light as a petal, with calfskin-covered handle, from Hermès, $685. 800-441-4488. You should always carry a pair in the glove compartment.

23 SOLE FOOD
If your feet could kiss you, they would. **A.** Step carpet, part of a new series from Larsen Carpet, with a linen binding, gives a floor a frame. **B.** Beach sand: play in your own sandbox. **C.** Versailles Linen from Stark Carpet: feels as if you're walking on a soft sheet. **D.** Grass. **E.** Brissac from Stark Carpet, of luminous synthetic silk. **F.** Wool Vernads from Manufacture des Tapis de Cogolin, available at Stark Carpet.



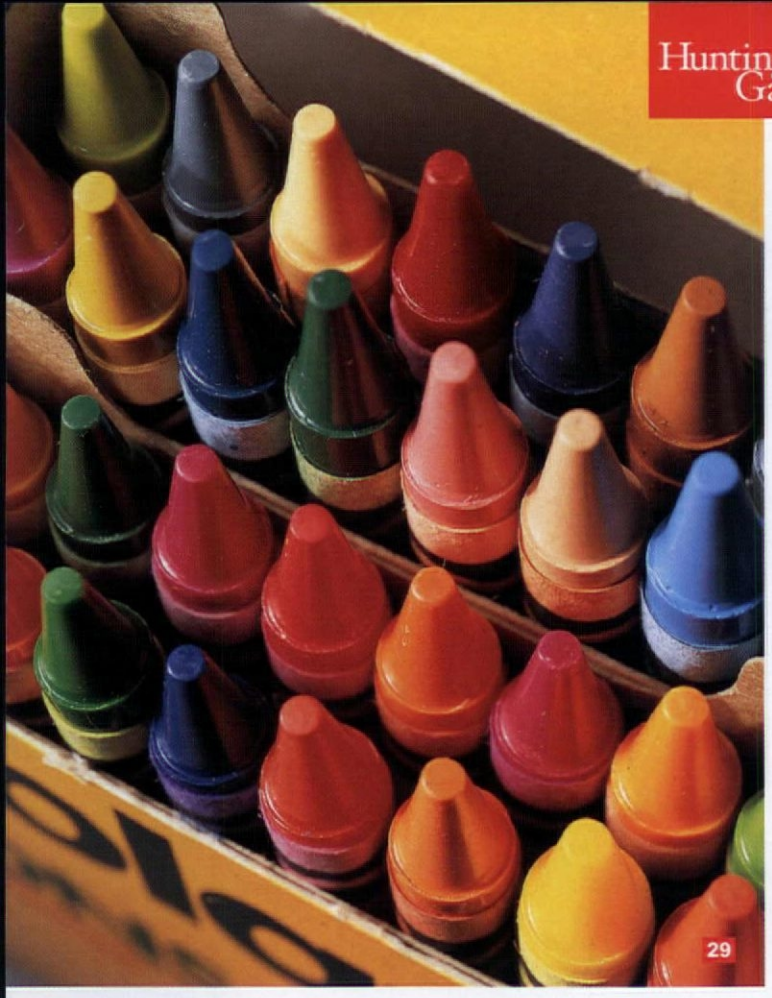
As I See It, #35 in a series
Michelangelo, Painter
Scott Seifert, Photographer
"Heavenly Power"



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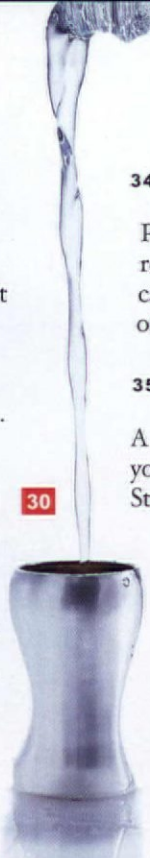
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29 BRAND-NEW CRAYONS
All the colors of the rainbow, and more. Wax eloquent with 96 Crayolas, in that beloved yellow-and-green box. 800-CRAYOLA.

30 VODKA CUP
Thumbprint, $85, designed by Elsa Peretti exclusively for Tiffany & Co. 800-526-0649. An Absolut treasure.



31 GO FOR BROKE WITH A WELL-MADE SOFA
There's luxury hidden in the springs. What could be better, asks artisan and designer Gabhan O'Keeffe, than to sink into one "with proper layers of webbing, springs, horsehair, lamb's wool, and goose feathers, covered in a superb silk velvet and richly trimmed with fabulous bullion, gimps, and tassels."

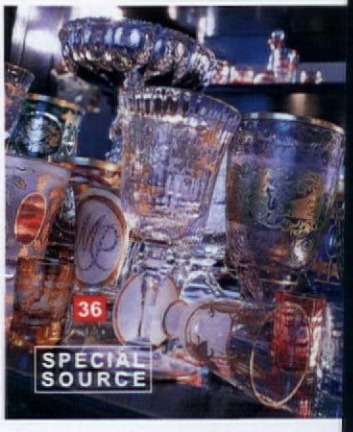
32 ENDLESS TOILET PAPER

33 LIMITLESS TOWELS
Atelier lace towels, $18 each, in white and linen by Atelier Martex. 800-533-8229.

34 EVER-BURNING CANDLELIGHT
Perin-Mowen's hand-rolled honeycomb beeswax candles, $16 for a box of four. 212-219-3937.

35 A FIREPLACE IN THE BATHROOM
A steam shower that bathes you in relaxing mist, from Steammaster Co., NJ. 201-933-0700. And because of that delicious moisture, glass-front bookcases.

36 SPECIAL SOURCE: GLASSES
Boutique Marie-Pierre Boitard, 911 place du Palais Bourbon, 75007 Paris, specializes in custom-made glasses. Order imprints of a crest or monograms. 011-33-1-47-05-13-30.



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"Freshly **laundered** sheets. The smell of laundry that has hung in the **open air** to dry"

André Leon Talley
Style Arbiter

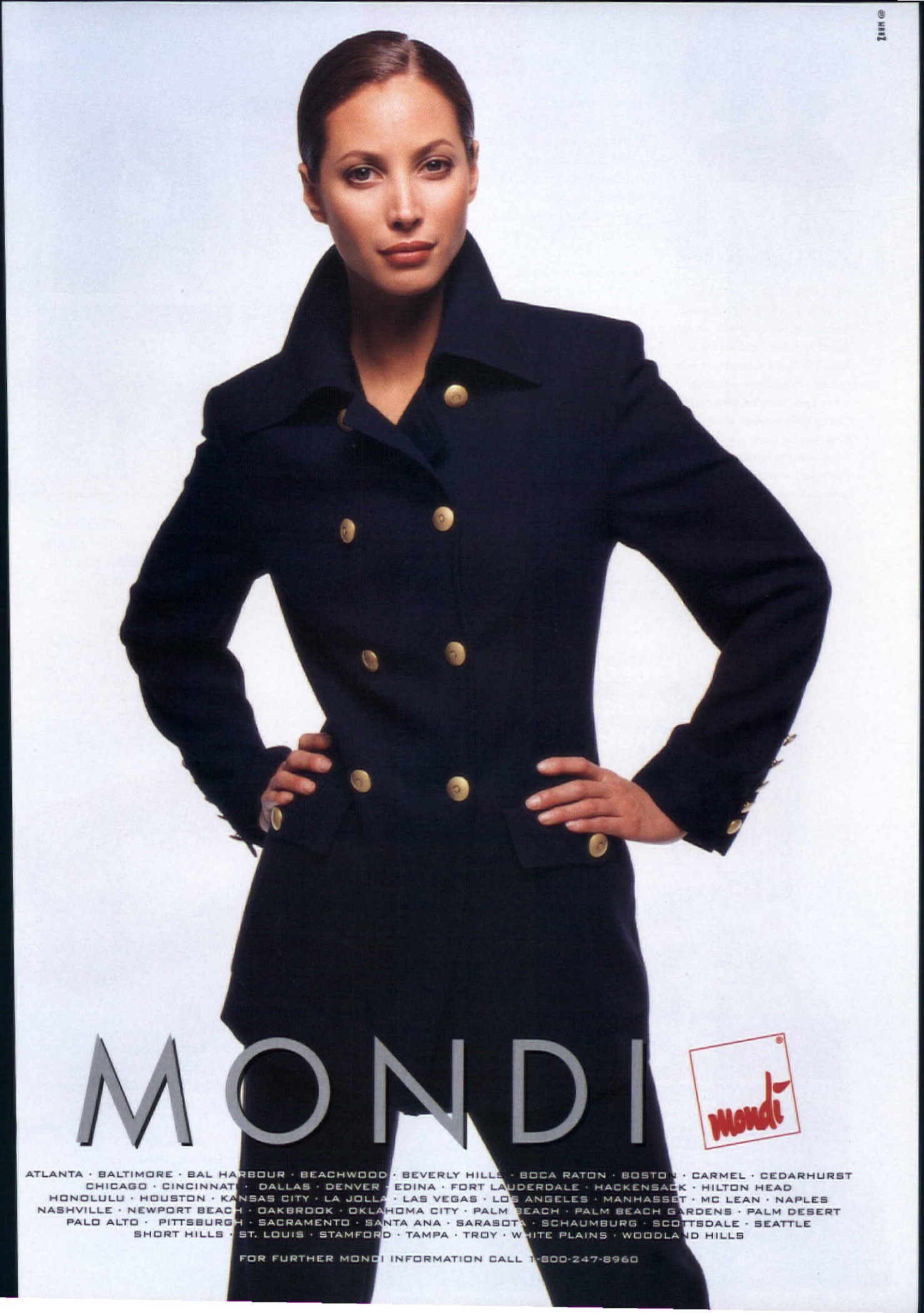


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"Anything that heightens awareness and makes sublime the everyday experiences. Wine, decanted, so the experience is about the taste, not the label. Simple ingredients magically transformed into a soufflé. Hu-kwa tea and a good book in front of the fire. But then, my description of LSD would be as luxurious as afternoon tea at Claridge's, wouldn't it? **Bill Sofield**, *interior designer*

Yachts and racehorses leave me rather cold. I like to have small items of daily life as pleasant as possible, so we spend lots on soap and sheets and wine and good ingredients for food. **Peter Mayle**, *author*

Drying your hair in the sun. **Andrée Putman**, *interior architect and designer*"



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BILL SOFIELD,
interior designer **"The most luxurious things in my apartment are Japanese temple candles handmade by monks. Impossible to get, costing a fortune, they're shaped like Three Mile Island reactors. The flames burn six inches high and throb rhythmically. I'm told the pulsing light is beneficial for meditation."**

37 DOG FACES
By Valerie Shaff, NYC. Portrait sessions begin at $500. Your canine companions are worth it, whether they're AKC-approved or of uncertain heritage. 212-965-1080.

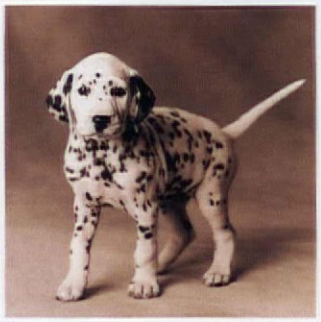
38 BROWN'S HOTEL
The London treasure is "like an outfitted womb," says Daphne Merkin, novelist. "It has a nanny quality, a quality of padding, that is transporting." 011-44-1-71-493-6020.

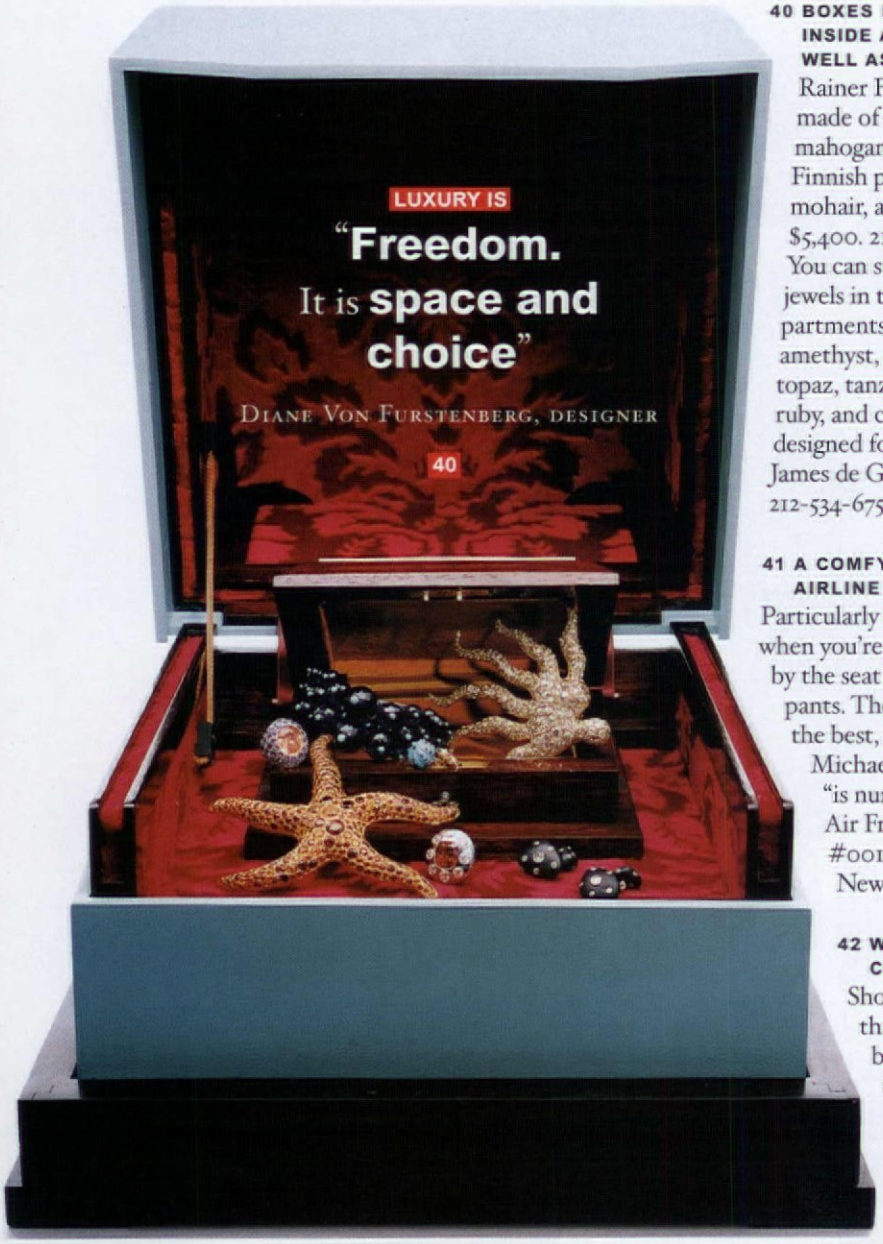
39 A VIEW OF THE SEA
"From a pristine white bed," says David Seidner, photographer.











40 BOXES BEAUTIFUL INSIDE AS WELL AS OUT
Rainer Facklam's are made of ebony, mahogany, lacquered Finnish plywood, mohair, and leather, $5,400. 212-243-7124. You can stash your jewels in the secret compartments. Diamond, amethyst, turquoise, topaz, tanzanite, garnet, ruby, and citrine jewelry designed for Taffin by James de Givenchy, NYC. 212-534-6755.

41 A COMFY AIRLINE CHAIR
Particularly important when you're flying by the seat of your pants. The best of the best, says designer Michael Formica, "is number 1B, Air France flight #001 from New York to Paris."

42 WALLPAPERED CLOSETS
Shouldn't walls that only you see be gorgeous, too? Try a cabbage-rose pattern, Fontainebleu from the Louis Bowen Neo-Classic collection, available through Van Luit & Co., NYC.

43 WOODEN BOWLS
Costa Rican artist Gabriela Valenzuela carves hers so that the inner surface shows off the grain. Southampton, NY. 516-287-5437.



44 SOFT TOUCH
Swaddle a chair or a sofa in La Scala plush mohair by Gretchen Bellinger.

45 SIREN CALL
Sea-kelp shampoo from Post Ranch Mercantile, Big Sur, CA. 408-667-2795.



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	Sterling Heights	Virginia Tile (810) 254-4960
	Troy	Virginia Tile (810) 649-4422
MN	Minneapolis	Rubble Tile Distributors (612) 938-2599
	Woodbury	Rubble Tile Distributors (612) 735-3883
	Burnsville	Rubble Tile Distributors (612) 882-8909
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UT	Salt Lake City	Contempo Tile (801) 262-1717
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INTERIOR ARCHITECT



46 SPECIAL SOURCE: GARDEN FURNITURE
Espace Buffon, 27 rue Buffon, 75005 Paris. While you're there, you should also stock up on some table ornaments and chandeliers. 011-33-1-47-07-06-79.

47 A DOZEN TOOTHBRUSHES
We're especially keen on Acca Kappa's blue model, a hefty white one from Kent, and Boyd's faux-tortoise plexi, available at Boyd's Madison Avenue, NYC, 800-683-BOYD.

48 FRESH FLOWERS
On your desk every Monday morning.

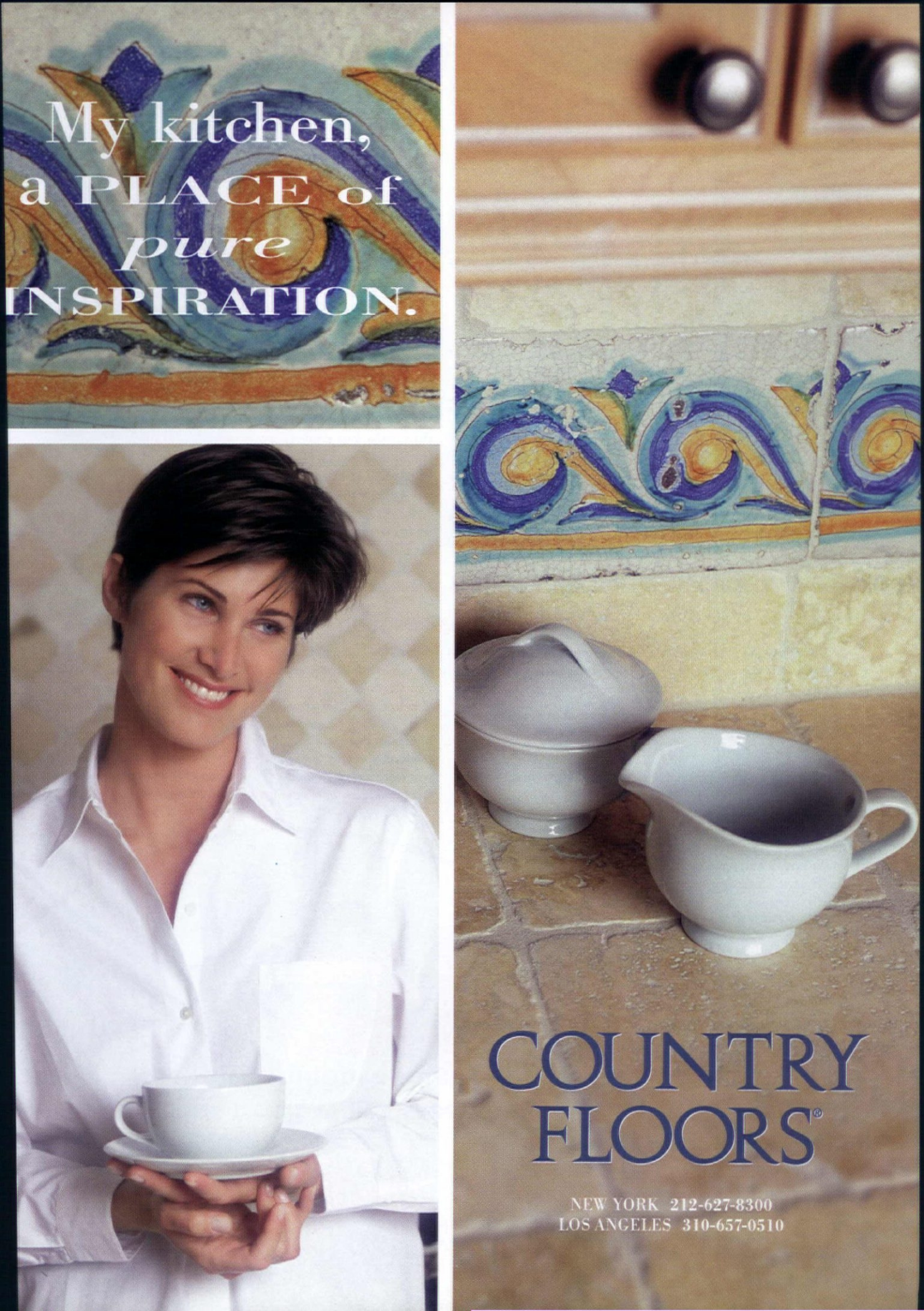
49 SPECIAL SOURCE: FRAMES
Amedeo Montanari, 18 rue de Beaune, 75007 Paris, carries magnificent 16th- and 17th-century frames and works closely with many museums. 011-33-1-47-03-93-56.

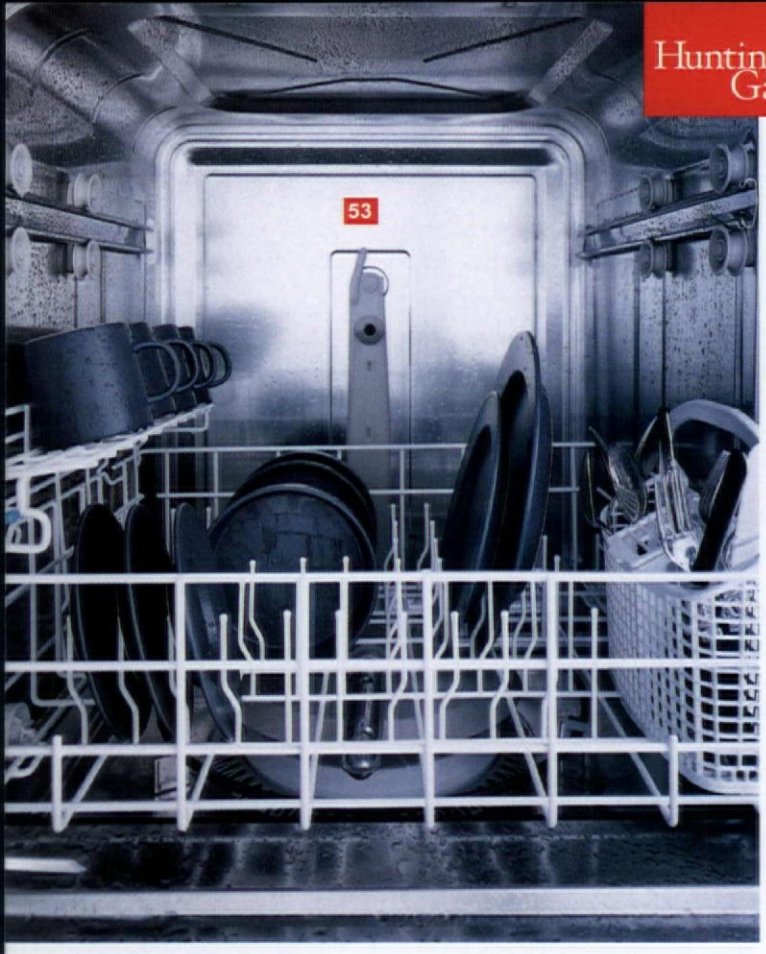
50 LIMITED-EDITION BOOKS
The kind that make computers seem obsolete. For instance, Anthelme Brillat-Savarin's famous *The Physiology of Taste,* translated by M.F.K. Fisher, with lithographs and drawings by Wayne Thiebaud, $2,500, Arion Press, San Francisco. 415-777-9651. Think of it as food for your eyes.

51 LOAFING AROUND
Large sugar loaves—as big as bread boxes—from France. Present them at the table and let your guests grate off as much as they want. From Foucher, Paris. 011-33-1-46-33-26-07.

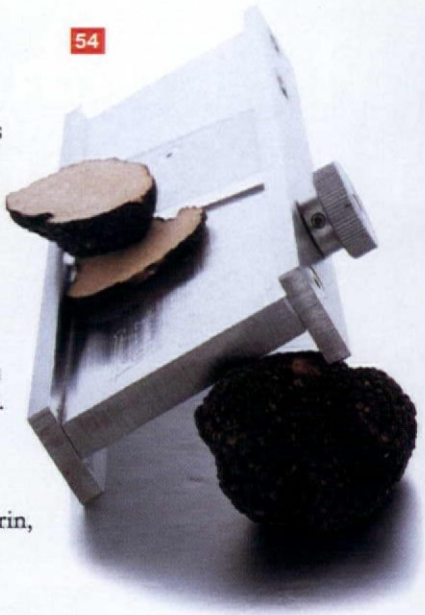
52 A SHOPPING SPREE
At Holly Hunt's showrooms in New York, 212-755-6555, or Chicago, 312-644-1844. Be charmed by a Christian Liaigre Sud bench in bronze with a red leather seat.




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53 A DISHWASHER WITH STAINLESS-STEEL INSIDES
If you want the things you put in there to shine, why shouldn't the appliance? KitchenAid, $849. 800-422-1230. Kohl stoneware and Hudson Ebony flatware, Calvin Klein Home. 800-294-7978.



54 GOING HOG-WILD
With a truffle shaver, $160, from E. Dehillerin, Paris. A pig may find the truffle, but you're the one who gets to have all the fun. 011-33-1-42-36-53-13.

55 BRIGHT FINNISH
"Hand-silk-screened fabrics designed by Armi Ratia and the artists of Marimekko," says Gordon Segal, president and founder of Crate & Barrel. Love those northern lights.

FOOD GLORIOUS FOOD

"An egg-salad sandwich on thin white bread with lots of mayo. Louise Grunwald, *contributing editor*

When I was growing up? Three squares! Now? White truffles. Bill Blass, *fashion designer*

Entertaining in the garden, serving my friends simple, fresh organic food with great wines and champagne. James David, *landscape architect*

Sweet potato chiffon pie from Cafe Beulah and Sweet Ophelia's. Thelma Golden, *curator, Whitney Museum of American Art*

Cold Key lime pie made with buttermilk. John Saladino, *designer*

Fried potatoes from Patroon in NYC. Barbara Guggenheim, *art consultant*

Harrod's Food Hall. Gretchen Bellinger, *textile designer*

A pastrami sandwich, if that's what I want that day. André Soltner, *restaurateur*

Perfect fruit to eat in a beautiful garden. Alice Waters, *Chez Panisse*

A great Hungarian chocolate cake. Judith Leiber, *accessories designer*

Bienvenues-Batard Montrachet. Maguy Le Coze, *Le Bernardin*

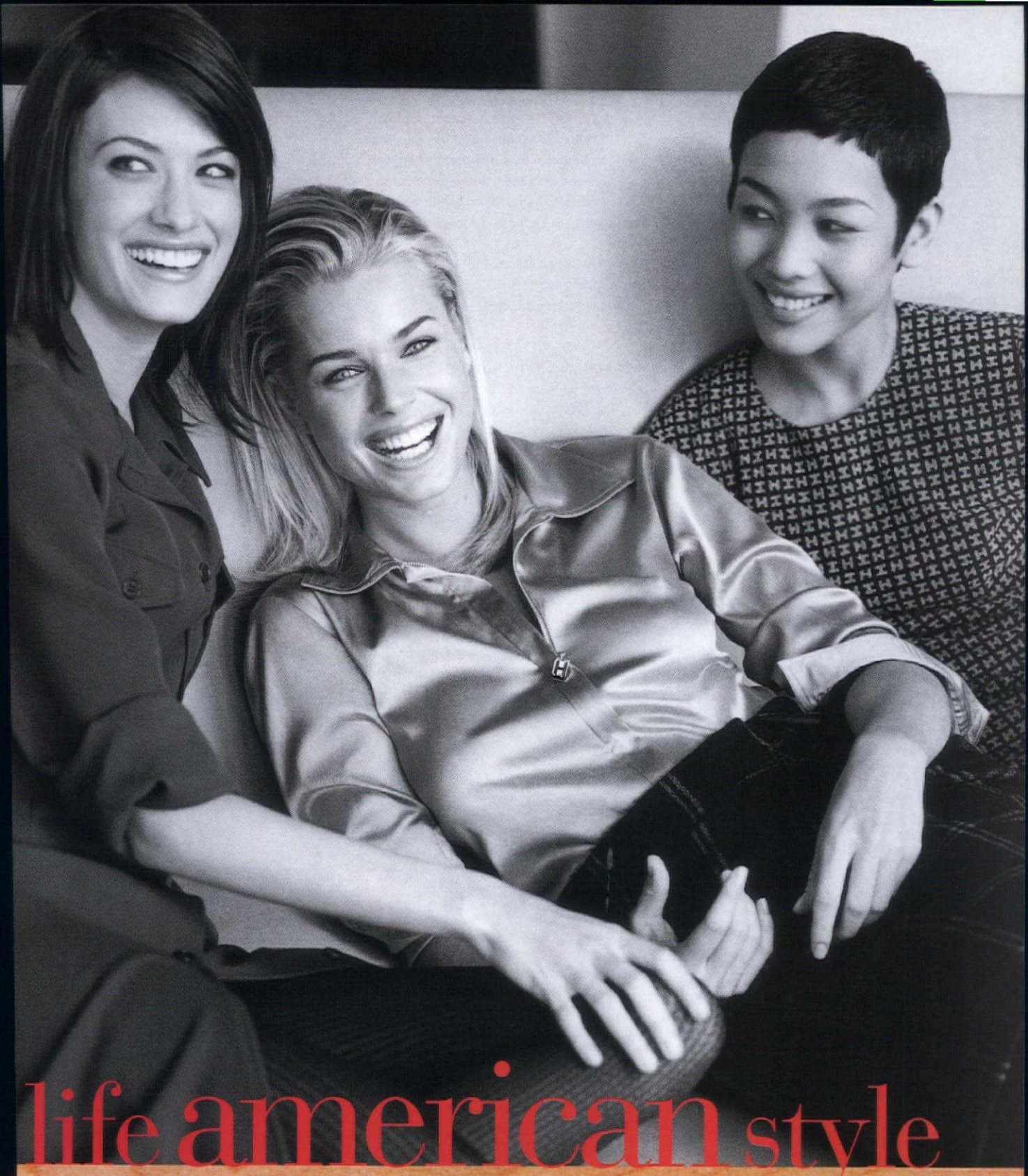
Dean & DeLuca, especially for those little Lady apples. Dan Carithers, *design consultant*

A dessert omelette, the kind you only got when you were sick as a child. Niall Smith, *antiques dealer*

Having a three-course meal with my family and then going out on a date and eating all over again—more daintily. Lynn Wyatt, *social leader*

The most luxurious food? The usual: a salad of hummingbirds' tongues. Bill Sofield, *interior designer*"





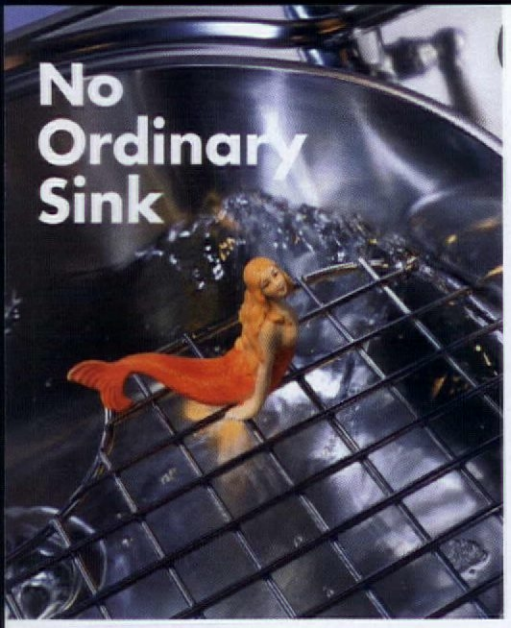
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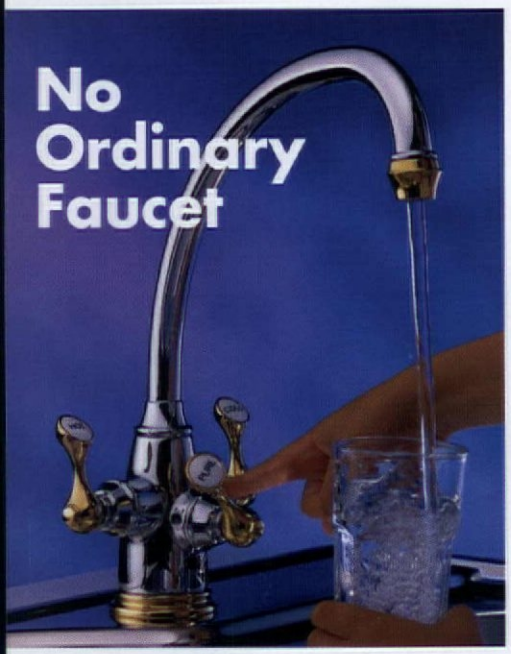
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LIZ SMITH, *newspaper columnist*
"The most luxurious thing I do is go to bed at 6:30 for the nightly news, dinner on a tray, and a good book and television. What could be better —and the phone off the hook!"



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57 TERRA-COTTA POTS
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58 HINDSIGHT
"When I was young," says Eliza Reed, vice president, business development, Oscar de la Renta, Ltd., "I took every luxury for granted; I knew no better. Now, however, I appreciate every one."

59 CRANE'S STATIONERY
The complete wardrobe, please. And don't forget the place cards. From Rebecca Moss Ltd. 800-INK-PENS.

60 SPECIAL SOURCE: CUSTOM FURNITURE
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61 MOOD LIGHTS
Blue ceramic bulbs at Gracious Home. 800-338-7809.

62 BY THE SEA
With a Pratesi beach towel. It's mocha with scarlet trim—big and beautiful. 800-332-6925.





63 A MUSIC BOX
At Rita Ford, NYC, you wind down in the best sense, with Mozart and Rossini. 212-535-6717. And you thought CDs were mechanical marvels.

64 SPACE
Luxury, says writer Ethne Clarke, "is getting rid of stuff."

65 SPECIAL SOURCE: DOORKNOBS
The craftspeople at Nanz Custom Hardware, 20 Vandam St., NYC, 212-367-7000, hand-chase cast-brass doorknobs. Don't come unhinged: they'll make anything you want.

Monique Savarese shown on Elle sofa in white linen.

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Monique Savarese, designer



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66 BATH TIME
When you're cleaning up your act, you need the right ingredients. **A.** Basis soap, still one of the greats. **B.** Czech & Speake No. 88 burning sticks. Who says incense is for hippies? **C.** Orange water by Santa Maria Novella. **D.** L'Eau d'Hermès, a classic. **E.** Aveda's Energizing Composition. **F.** Neroli soap from Czech & Speake. **G.** Bath oil by Santa Maria Novella. **H.** Thé de Pluies candle by Mariage Frères. **I.** Roger & Gallet's Bouquet Imperial soap, an old favorite. **J.** Bottle of amber from L'Artisan Parfumeur.

67 BEDTIME
Harsh weather calls for soft remedies. From top: Agnona angora-wool-and-cashmere throw; Pashmina cashmere throw by Richmond Hill; cashmere-and-wool Prestige blanket by Anichini; Hermès cashmere throw; Frette silk-and-cashmere throw; Anichini cashmere-and-wool fringed Malesia throw. Corner chair in camel hair by Todd Hase.

LUXURY IS
"Comfort"
RALPH LAUREN, DESIGNER

66



67



LUXURY IS
"Having my apartment **dusted**"
MARIO BUATTA, INTERIOR DESIGNER

SOMEONE TO WATCH OVER ME

"A sedan chair carried by four handsome men. **Linda Stein, *real-estate broker***

A cleaning person. **David Seidner, *photographer***

A live-in hairdresser at my constant disposal. **Aileen Miehle, *columnist ("Suzy")***

At the Mandarin Oriental Hotel in Bangkok, laundry comes in a gift-wrapped box, and your socks are pressed. **Karen Waltuck, *co-owner, Chanterelle***

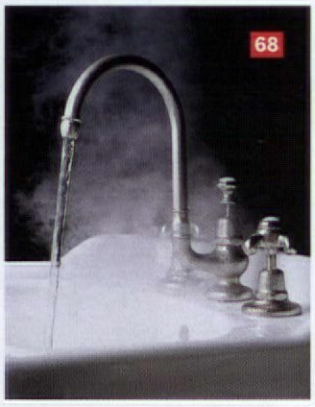
A massage with an ocean view. **John Bartlett, *fashion designer***

Room-service breakfast. Any mother of young children would pick that. **Kathryn Harrison, *novelist***

A manicure. But I have to imagine, fondly, delusionally, that the person has some relationship to me, or that the atmosphere is coddling, so that it stands in for caring. **Daphne Merkin, *writer***

Alas, we don't have servants anymore, only nice people to help. **David Hicks, *interior designer***"


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68 PALLADIO SINK
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69 GLASS MINI-SCULPTURE
Small enough to fit right on the windowsill, to catch the light. Journey, $110; Entrance, $80; and Good Catch, $80, by Bertil Vallien for Kosta Boda. 800-529-4557.

70 THE WRITE STUFF
Montblanc's Meisterstück Solitaire Vermeil Barley fountain pen, $985, with 18K-gold nib. 800-388-4810.

71 EVERYTHING IN ITS PLACE
Oh, the joys of a well-ordered life. If you misplace something here, at least it's hiding somewhere elegant. From left: **A.** Poggenpohl drawer in maple, 800-987-0553, with sterling-silver spoon from Georg Jensen, 800-546-5253. **B.** SieMatic drawer, 800-765-5266, filled with J. A. Henckels knives from Macy's, 800-343-0121. **C.** Poliform closet, 212-421-1220. Suits by Chanel, 800-550-0005, and silk scarves by Etro, 212-317-9096. **D.** Snaidero's Deluxe Silverware Drawer, lined with anti-oxidation felt, 800-926- 8499, is filled with sterling Bamboo from Tiffany & Co. 800-526-0649.





LUXURY IS

"A luxury item should be part of a **legacy**, something that you've **inherited**, or something you plan to **pass along**. I wrote my six-year-old a **letter**—with a favorite pen, not on my computer!—on the occasion of her first karate match, because I couldn't be there. My wife read it to her; I poured out my heart about **competition**, about fairness, about pressing her advantage, about the importance of winning. It seemed a luxury to be able to **express my feelings** to my child, to be with her that way, and she'll have the luxury of seeing how much **I cared** for the rest of **her life**."

FRED REFFSIN, CEO AND PRESIDENT, MONTBLANC, INC.









LUXURY IS

"A frame of mind. Luxury knows **no bounds**. It's relative, **different things** to different people. An impeccably **organized** household, a carefully **tended** garden, the best wine" ALBERT HADLEY, DESIGNER





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72 SWEET DREAMS
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73 FELTED CASHMERE ROBES
You have to get out of bed *sometime*. You won't even mind drafts if you're swathed in a TSE robe, $1,950, in white, beeswax, or umber. 800-522-2276.

74 NAPS
Don't loll on the couch; get in your four-poster. J. Robert Scott's Cardinal bed in ebonized maple is made up with Quadrille Egyptian cotton pillowcases from Peacock Alley Luxury Linens, 800-810-0708; Frette's Siena gray cotton-satin quilt and silk-and-cashmere throw, 800-35-FRETT; and a cashmere throw in ivory from Hermès, 800-441-4488. Luxury, says Tiffany Dubin, director of fashion at Sotheby's, is "sleep."

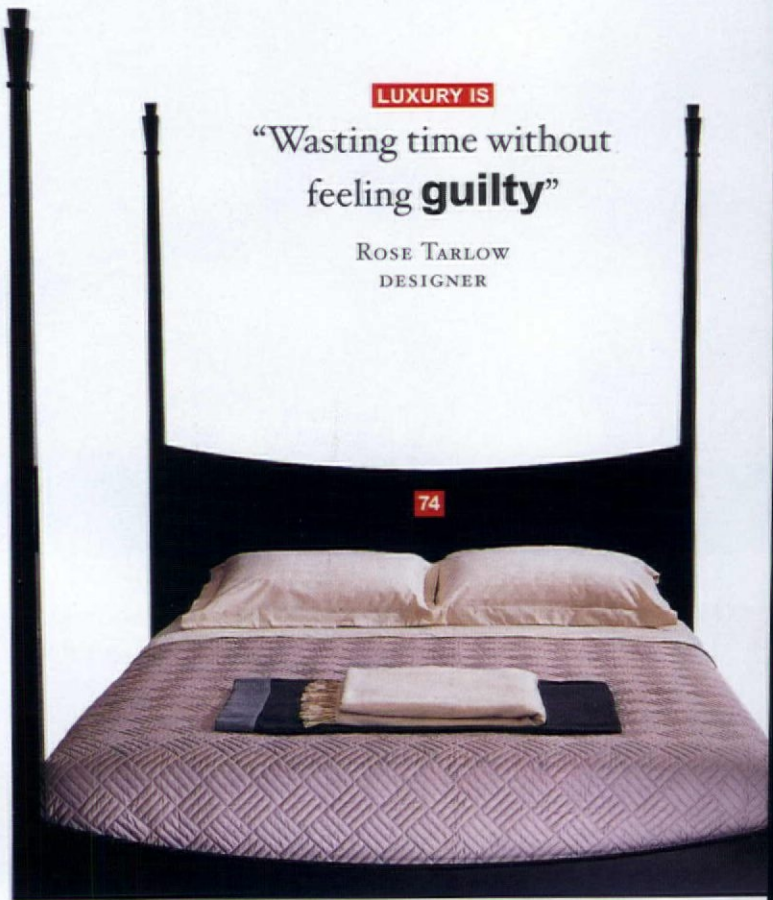
75 SOTHEBY'S RESTORATION DEPARTMENT
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76 THE TOOL KIT IN THE TRUNK OF THE BENTLEY
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PALOMA PICASSO
accessory designer
"I think my biggest luxury is being in love and being loved back. I haven't had a facial in over two years, and I get more compliments than ever."







"Good design makes you feel at home in the world." —ALEXANDER JULIAN

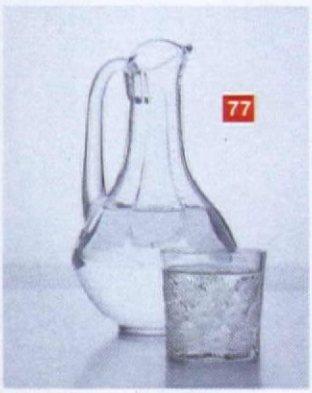
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77 DRINKING WATER
Believe us, it tastes like ambrosia if it's in a crystal Tuileries pitcher, $935, and Napsbury glass, $205, both from Lalique. 800-993-2580.

78 A 25-HOUR DAY
Okay, maybe it's impossible. But 24 tick handsomely away on Montblanc's Meisterstück Solid Gold Chronograph watch (seen from behind so you can tell it's time, old style), $6,500. 800-995-4810.



79 FRAMING SOMEONE
In the best sense, inside a Larson-Juhl picture frame.

80 PILLOW TALK
Day is done. You need cushioning. From top: Flora damask boudoir sham in Egyptian cotton damask, $80; Liana leaf-trim boudoir sham in Egyptian cotton sateen, $90; Damsel sham in silk charmeuse, $560; Swiss sateen boudoir sham in Egyptian cotton, $125; and Cocoon lap throw in silk charmeuse, $1,875, all from E. Braun & Co. 800-372-7286. For all Sources, see back of book.

CONTRIBUTORS:
Greg Cerio, Amy Crain, Linda Fischbach, Paul Fortune, Cynthia Frank, Carolina Irving, Jeffrey W. Miller, Margot Nightingale, William Norwich, Brooke Stoddard, Newell Turner

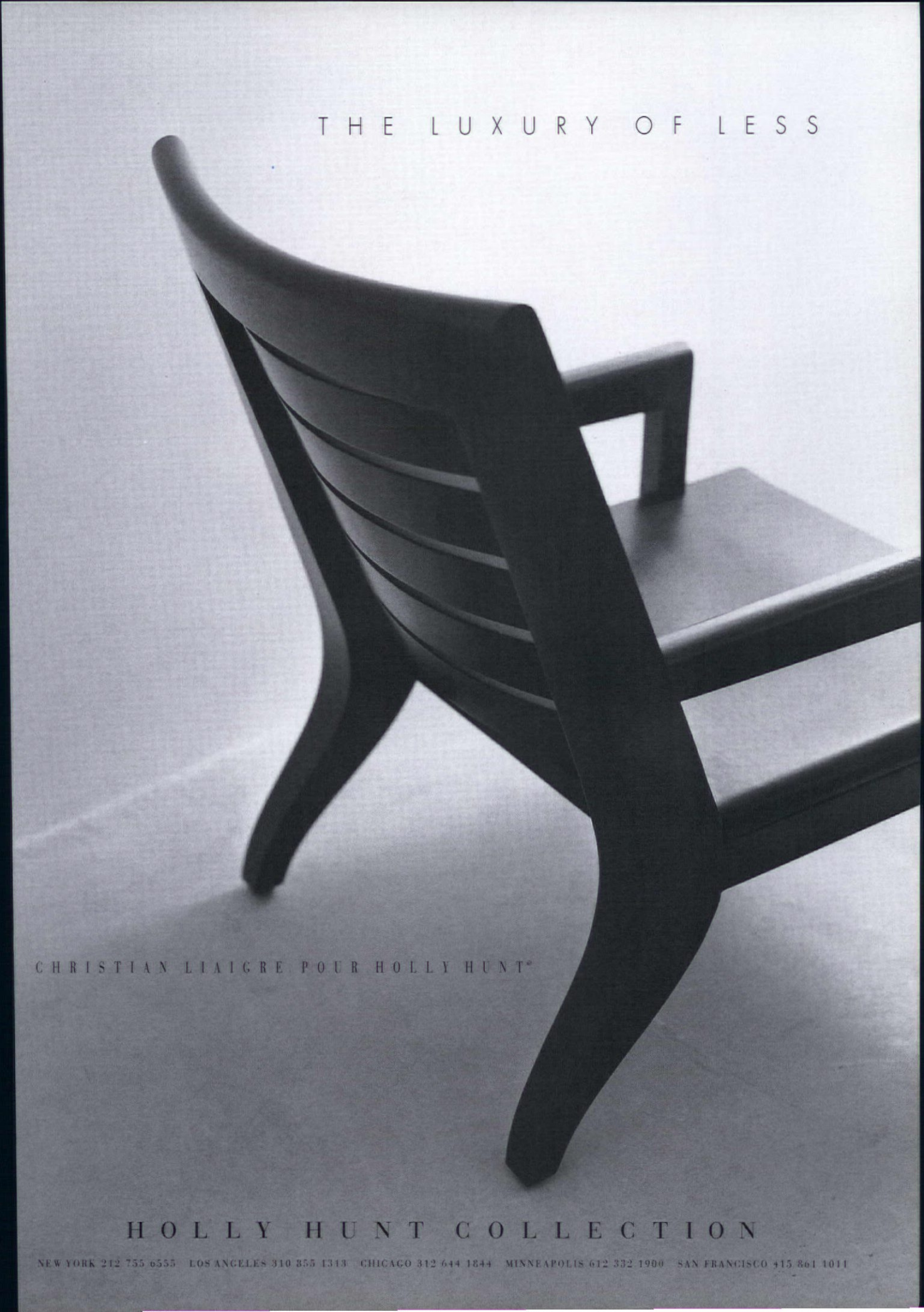


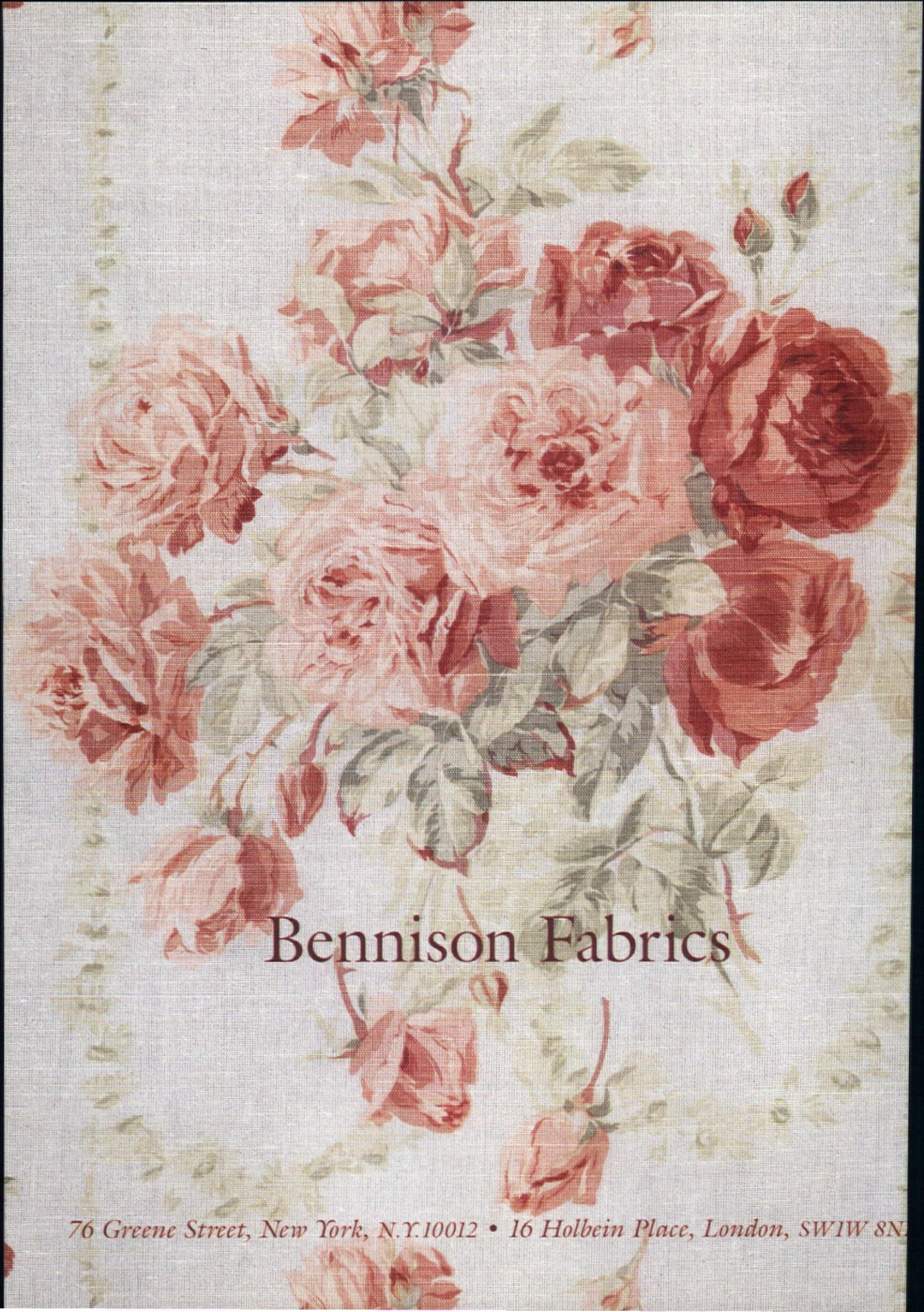
78



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DONNA KARAN, CEO
DONNA KARAN CO.

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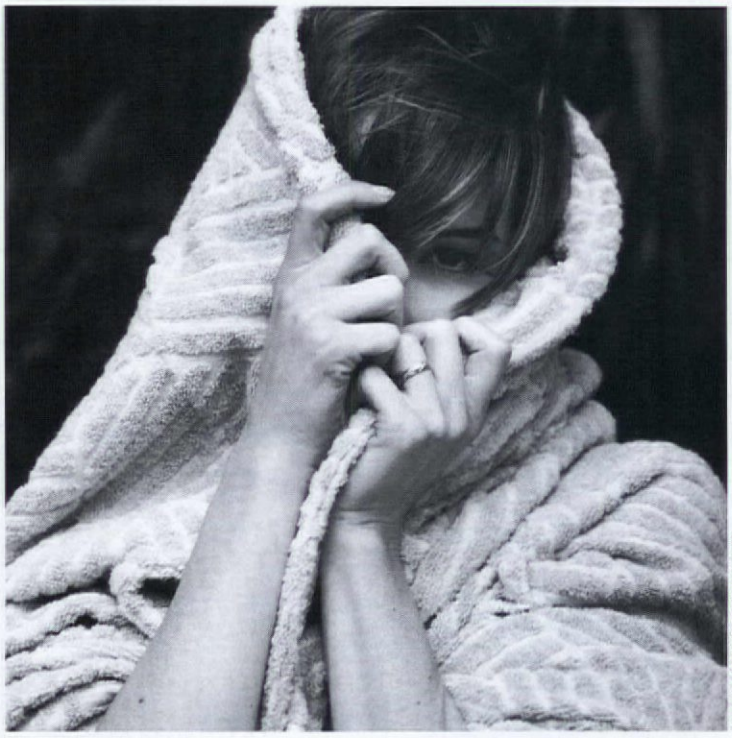
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THE PERSONALS.

Peacock Alley

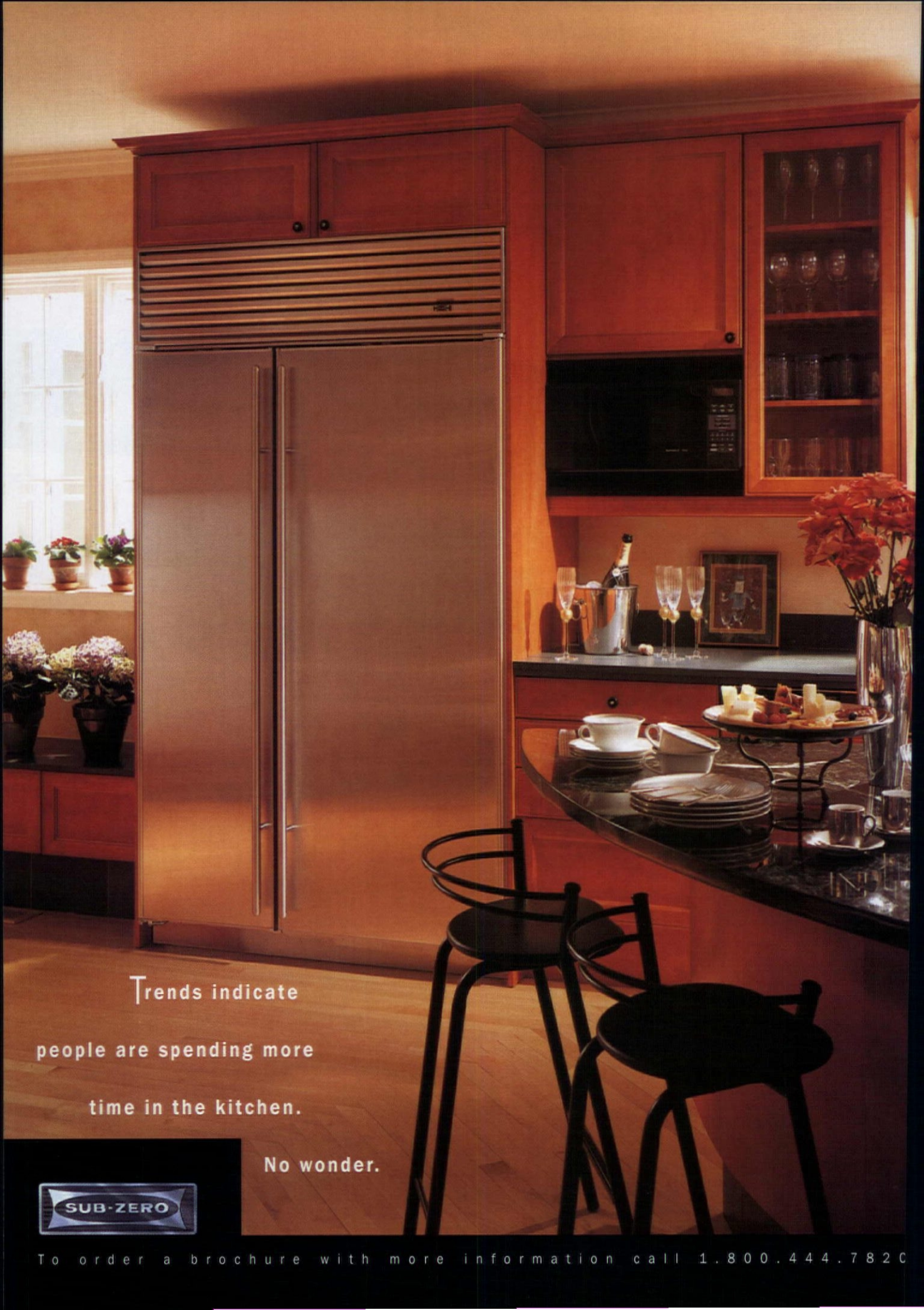
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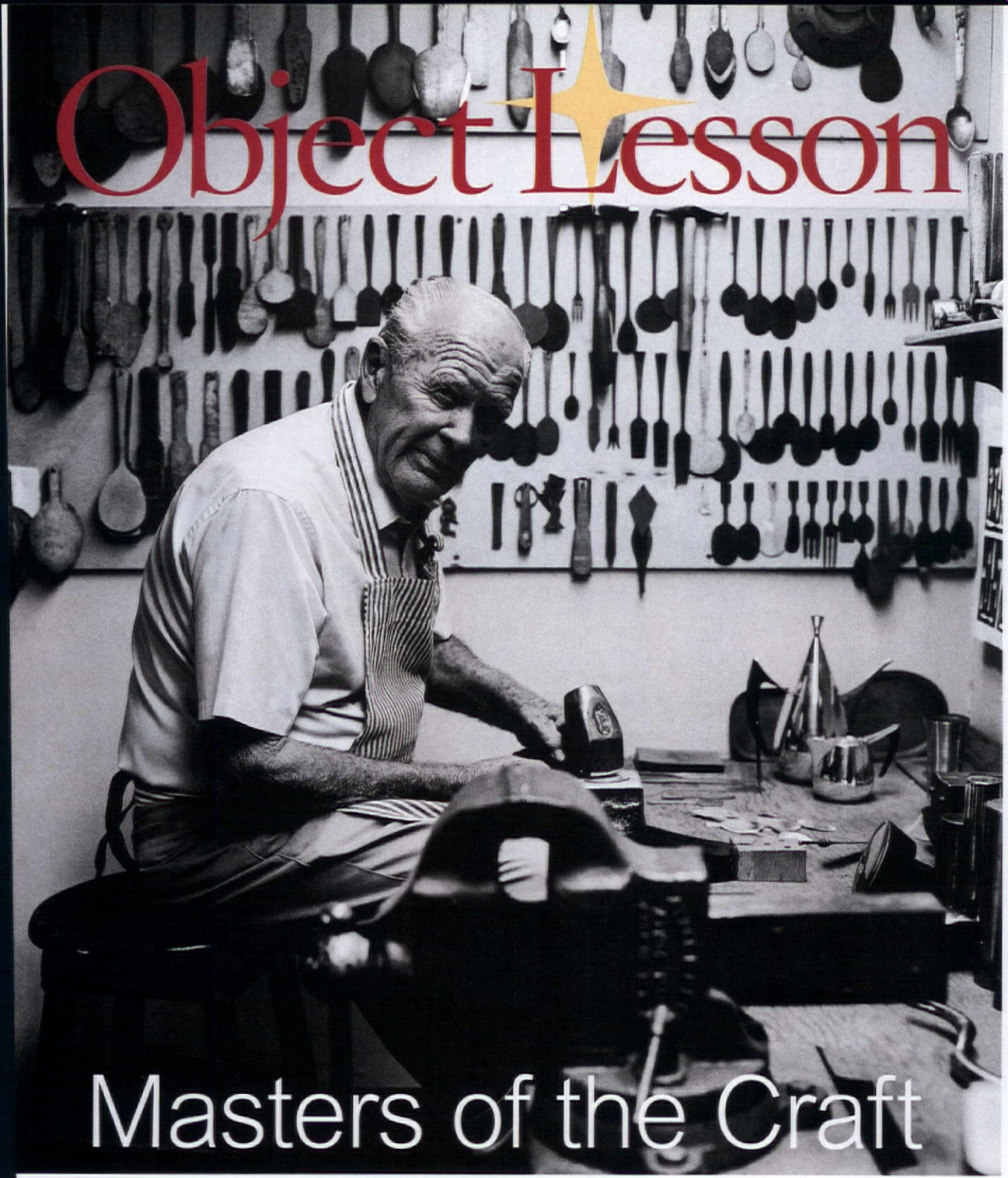
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Object Lesson

Masters of the Craft

In an age of mass production, those things **made by hand** and one at a time are luxurious almost by definition. The artisans, designers, and purveyors in the following pages honor the creed of **craftsmanship**, joining well-honed skills to a highly developed aesthetic. They work in diverse fields, but their lessons are the same: the pursuit of **perfection** is arduous, and works like theirs are not easily reproduced.

WRITTEN BY GREGORY CERIO PHOTOGRAPHED BY MARTYN THOMPSON

Object Lesson

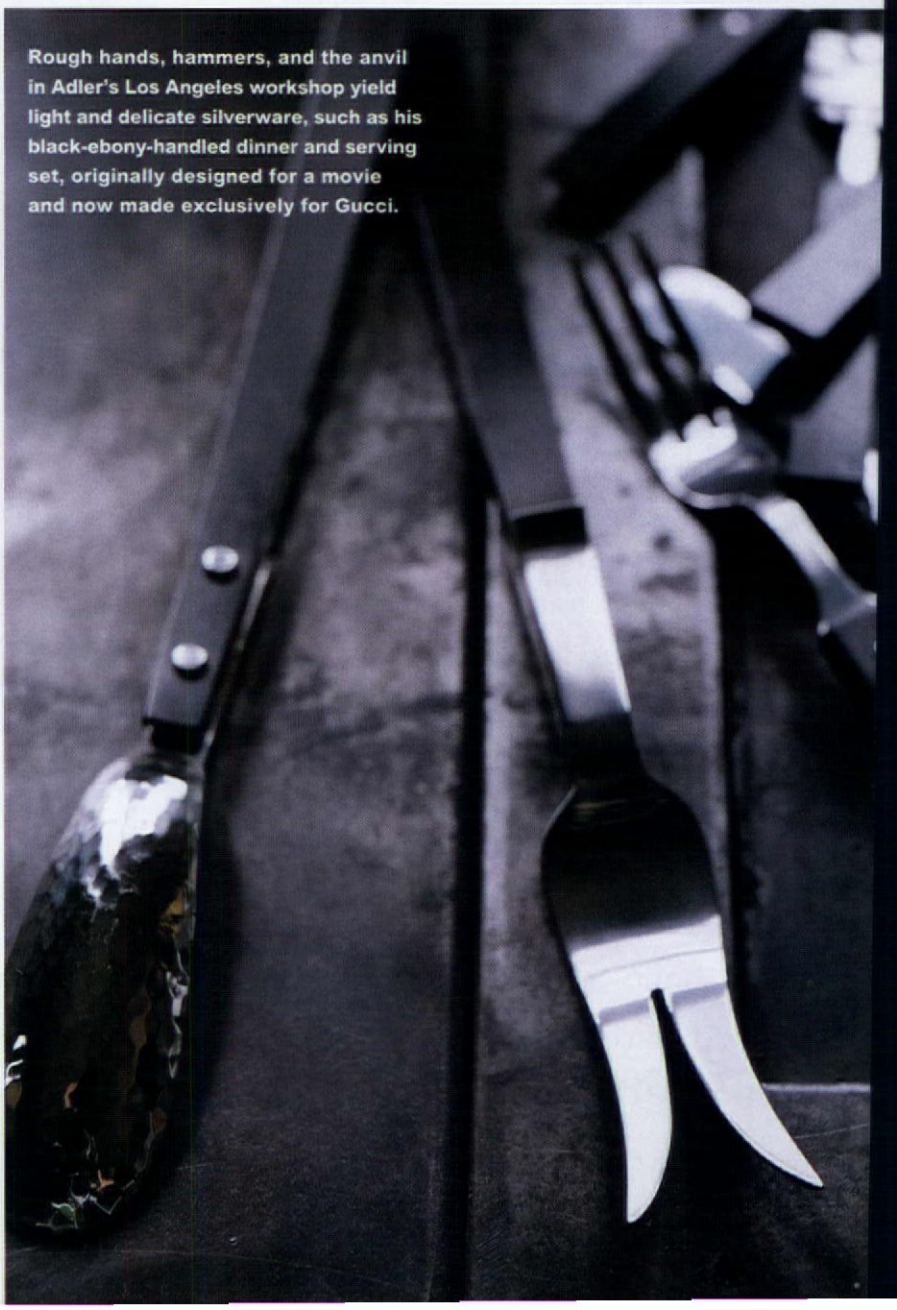
STERLING EXEMPLAR

His home state of California has proclaimed him a "Living Treasure," and he is routinely referred to as a genius and an artist. But Allan Adler, eighty-one, is happiest to be known simply as a silversmith. "Many crafts fall under that one trade—designer, jeweler, plater, caster, polisher," he explains. "A good silversmith is like a good builder. He should do it all." Apprenticed in the 1930s to his father-in-law, a seventh-generation silversmith from France, Adler opened his own studio in Los Angeles before World War II, and his graceful yet sturdy silverwork soon was purchased by such Hollywood stars as Clark Gable, Barbara Stanwyck, and Gary



Cooper. "I was lucky to work in California, where people are open to trying new things," Adler says. "My ideas have always been kind of maverick." Accordingly, he counts an eighteenth-century craftsman as his idol: Paul Revere. "He knew how to make a thing right. He was a pioneer, a maverick for his time. The son of a refugee from France, he learned how to make do with the tools and materials he found here. He had to create methods of his own," Adler explains. "His work stands the test of time." Which is exactly the sort of thing Adler's admirers expect people will be saying about him in 200 years.



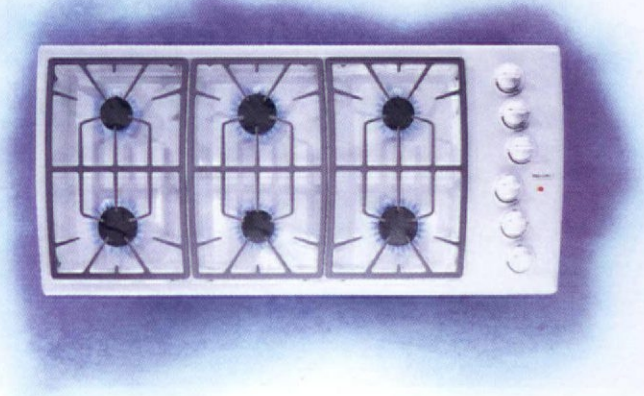


Rough hands, hammers, and the anvil in Adler's Los Angeles workshop yield light and delicate silverware, such as his black-ebony-handled dinner and serving set, originally designed for a movie and now made exclusively for Gucci.

Designing the perfect knob took 3 months, countless product meetings and a stick of butter.



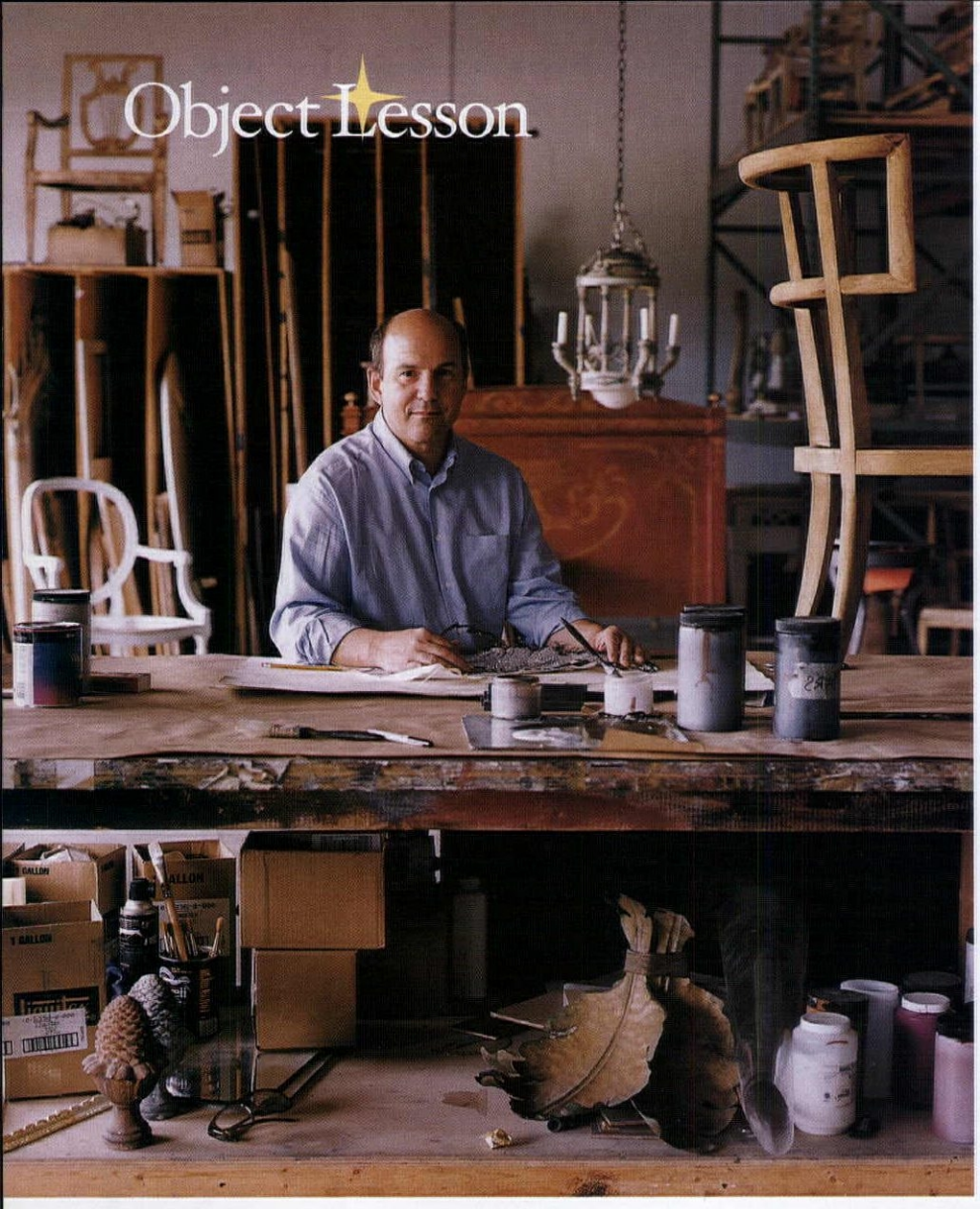
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VARNISHING ACT

Slightly oxidized, its arms pitted with age, the chandelier appears to be a gorgeous relic, rescued, perhaps, from the ballroom of an eighteenth-century Italian villa. Most people would be surprised to learn that the fixture is a reproduction, recently made by Niermann Weeks, a small company in Millersville, MD. But then, as master in the arcane sciences of wood and metal finishes, Joe Niermann has artifice at the heart of his work. "When we do our best work," he explains, "you don't know we've done it." There is, however, room for improvisation. "I've studied all the old finishing techniques and read everything I can find about them," Niermann says. "But the most important thing about that knowledge is being willing to use it." That might mean painstaking work—achieving a lustrous finish by rubbing a chair with white pumice as layer upon layer of black paint is applied, or making rough-sawn drawer bottoms when machine-tooled boards might spoil the illusion of a cabinet's age. At the same time, Niermann admits, there is a limit to his faithfulness to older techniques and designs. He will sometimes depart from tradition—widening a nineteenth-century chair seat for comfort, for instance, or reducing the ornamentation on a Regency plant stand. "I like to think that I understand the vocabulary of the past," Niermann says, "but that I'm writing new stories."





Niermann in his Millersville, MD, workshop, top; an assortment of the company's gilded drapery hardware, above, including tiebacks and rod finials; a five-foot Brindisi chandelier, right, based on an 18th-century Italian design, ready for shipping.

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Object Lesson

THREAD BARONS

In the lobby of the Scalamandré mill in Long Island City, NY, there is a French thread-winding machine built in 1786 for the dressmakers to Marie Antoinette. It is a potent symbol of the firm, which is likely the last of its kind: a high-quality textile-maker whose every operation—from weaving to dying to printing—takes place under one roof. Scalamandré's classically inspired fabrics—the sorts of damasks and brocades that Louis XVI's queen might have worn—have upholstered the creations of nearly every interior designer of note for the past 68 years. "The origins of 99 percent of what we do are in a document"—the trade term for an antique textile—says Robert F.S. Bitter, a vice president of the business started by his grandfather Franco Scalamandré in 1929, and still run by the family. "We respect the layers of the past and try to preserve them. We're the guardians of those designs." Though modernity has come to the mill in recent years—the company's older, hand-operated Jacquard looms now service only ultra-high-end orders, while computers program most of the weaving machines—the firm has no plans to lessen its commitment to history. According to Bitter, "It's very tempting to change a philosophy with the market. But we believe that some designs are timeless. And when a thing is beautiful, people always appreciate it."





"WE RESPECT THE LAYERS OF THE PAST AND TRY TO PRESERVE THEM"

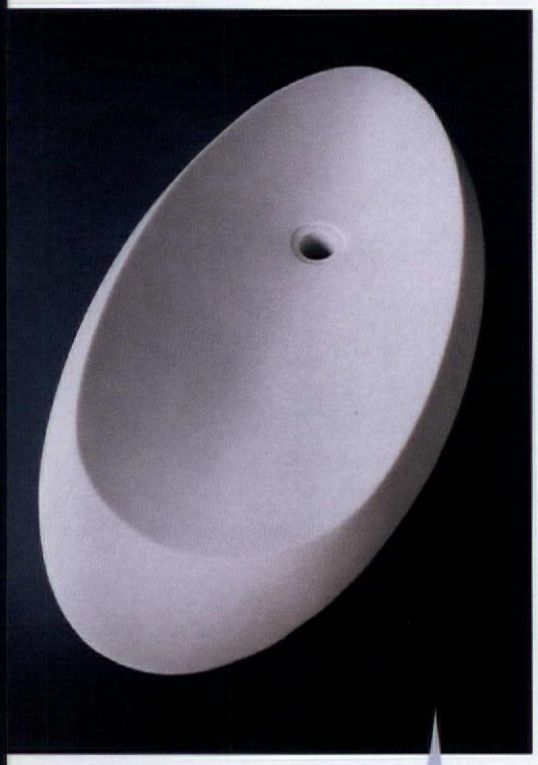
ROBERT F.S. BITTER
SCALAMANDRÉ VICE PRESIDENT



Grouped before a loom at the mill are, seated from left, Adriana Scalamandré Bitter, daughter of the firm's founder; her husband, Edwin Bitter; her daughter, Tami Bitter Cook; standing, from left, are their sons, Robert and Mark.


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Object Lesson





"LUXURY IS BEING ABLE TO LIVE IN AN **ELEGANT**, TRANQUIL, UNCLUTTERED ENVIRONMENT, WITH LIGHT, **SPACE**, AND PROPORTION AS THE DECOR"

MICHAEL GABELLINI
ARCHITECT



THE LUSHNESS OF LESS

"Light is the primary material I work with," says architect and designer Michael Gabellini. "Instead of designing a space, the first thing I do is light it." In design circles, Gabellini's elemental approach has won him the title "the minimalist's minimalist"—though it is a label he rejects. "To me, luxury is being able to live in an elegant, tranquil, uncluttered environment, where light, space, and proportion are the decor," he says. Urban dwellers, used to cramped, dark apartments, can easily see a sybaritic side to the work of Gabellini, who graduated from the Rhode Island School of Design, and opened Gabellini Associates in 1987. His signature interiors—including fashion designer Jil Sander's airy, all-white Paris store—are sumptuous in their wealth of space and light. That, to Gabellini, is what a successful design provides. "I set up places where you can live as you want and change your notion of lifestyle over time. The place reflects you—but as the frame, not the portrait."

Michael Gabellini amid construction at his latest residential project, in Manhattan, as photographed by Pascal Chevallier. A Gabellini-designed bathroom basin, top left, was hand-carved from Sevec marble by artisans in Pietrasanta, Italy.

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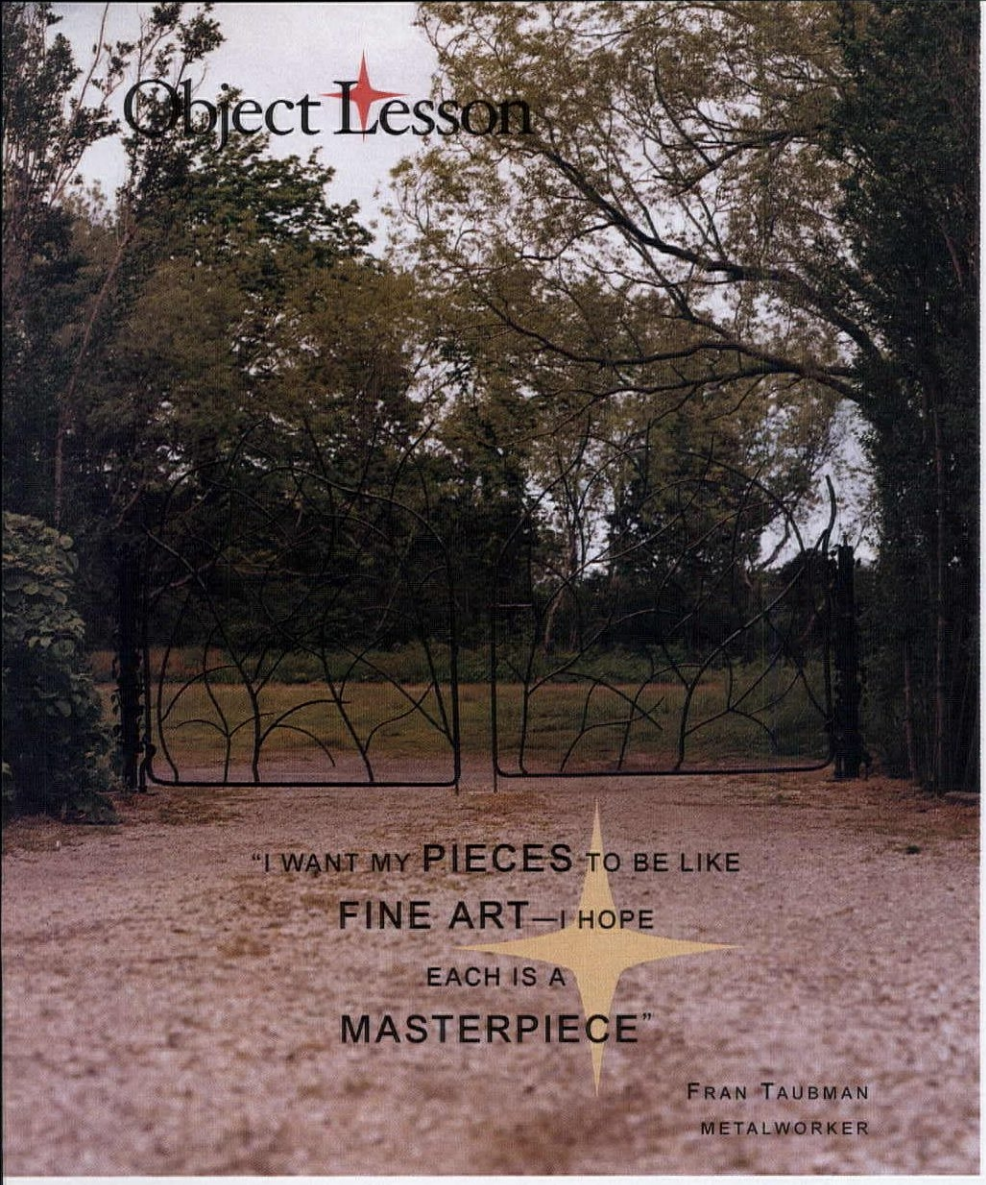


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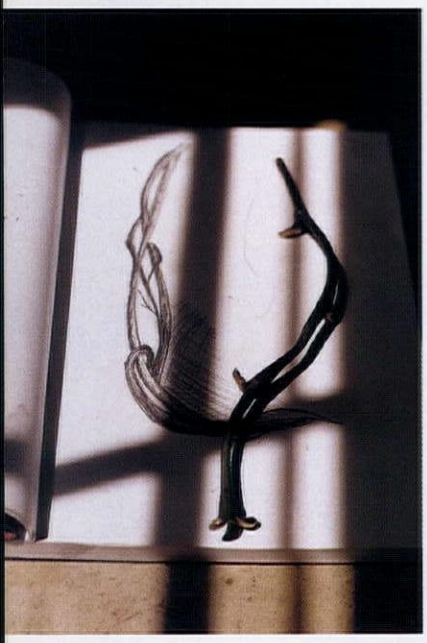
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STEEL MAGNIFICENCE

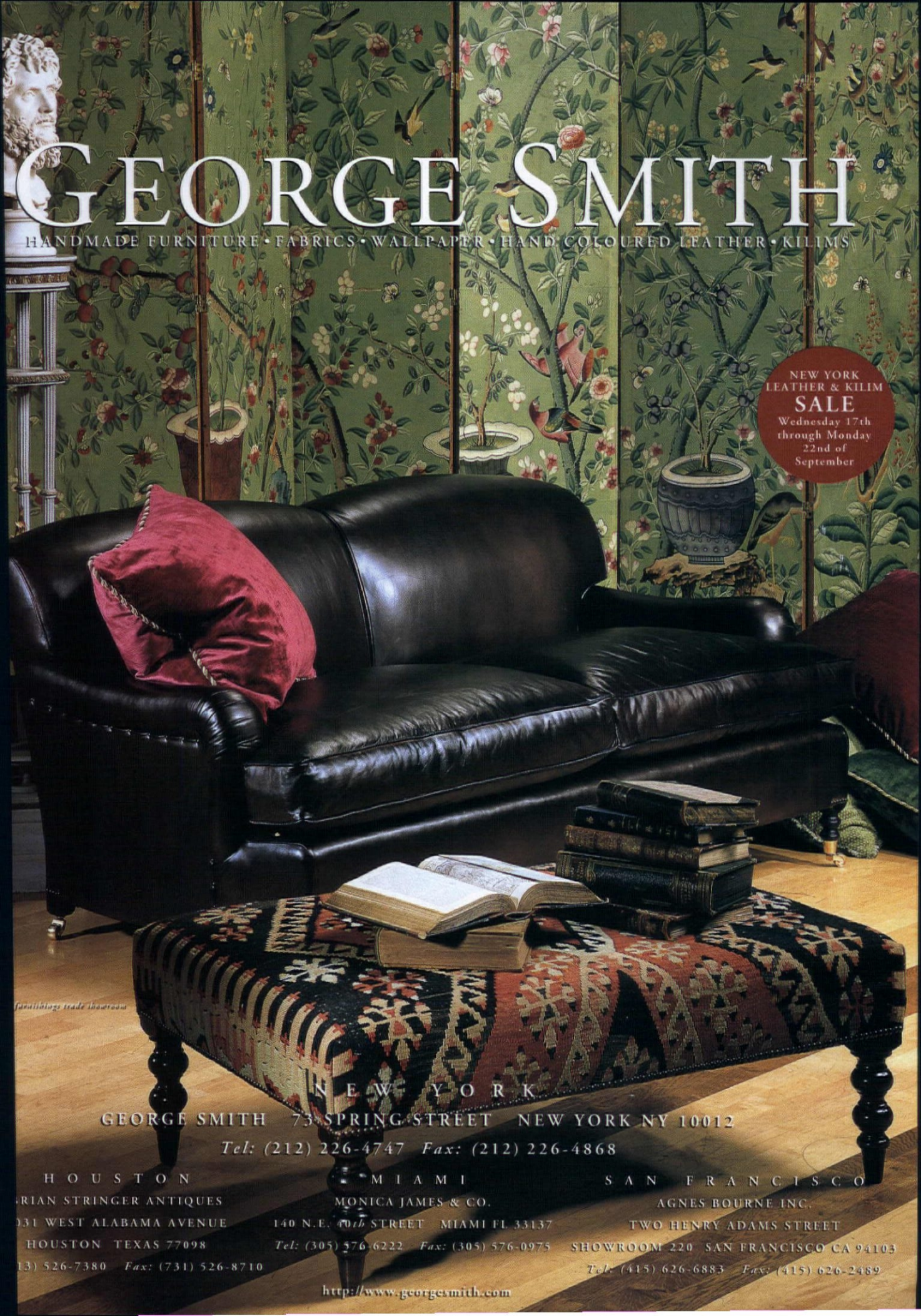
In a way, Fran Taubman shares some of the qualities of the iron and steel she uses in her craft. "I'm kind of cool in my approach to my work," says the Baltimore native. "If a piece is looking too sentimental to me, if I don't respond to it, I'm not afraid to scrap it and start again." Which is, actually, what Taubman did with her own life. She graduated from the Rhode Island School of Design in 1977 and worked as an industrial designer while studying metalworking at Brooklyn's Pratt Institute. "I remember seeing a Brancusi flight piece, and it struck me that it was so light and abstract, yet so real," recalls Taubman, who opened her Bridgehampton, NY, studio in 1988. "I just loved the absoluteness of the metal." And yet in the heat of creativity Taubman is as pliant as fired iron. Clients have commissioned many sorts of furnishings—naturalistic gates, like those shown at left, for a house in Southampton, NY; a curving balustrade in ribbons of rolled steel for a Manhattan town house; simple, Shaker-like furniture. Although she works in many styles, Taubman says her goal is always to establish the individuality of each work: "Every one should be unique. I'm not interested in mass production. I want my pieces to be almost like fine art—I hope each one is a masterpiece."





Taubman in her Long Island workshop, where she forged the branching gates for a Southampton, NY, home, above. Her sketch for an iron twig ornament, left, sits alongside the finished object.




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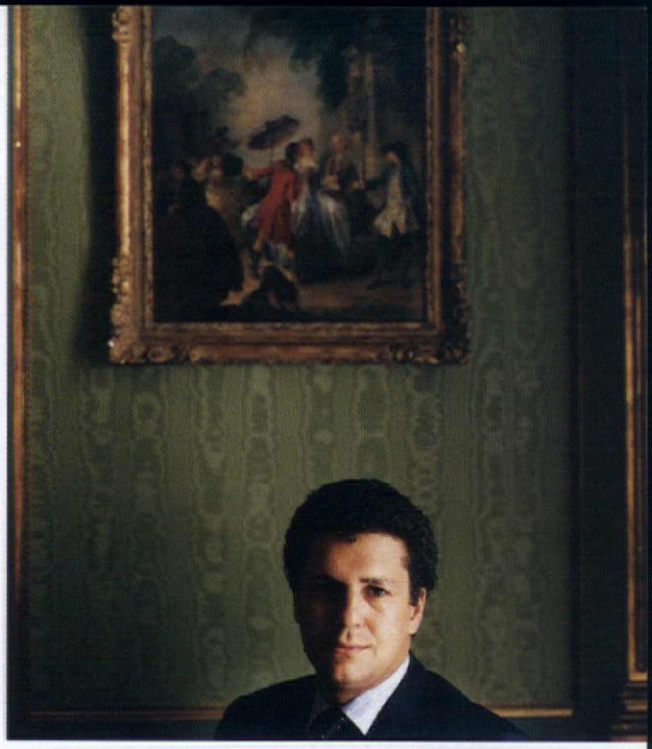




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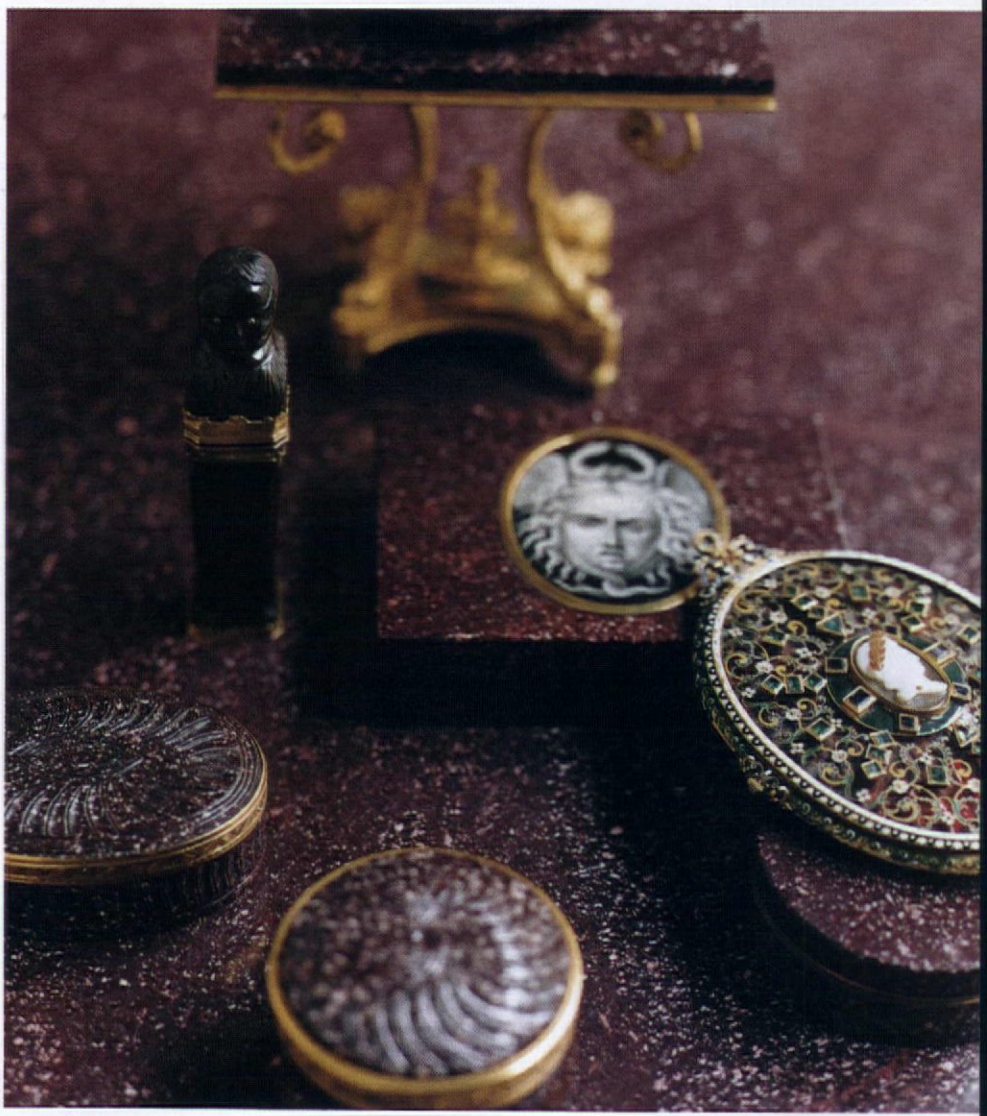
Object Lesson





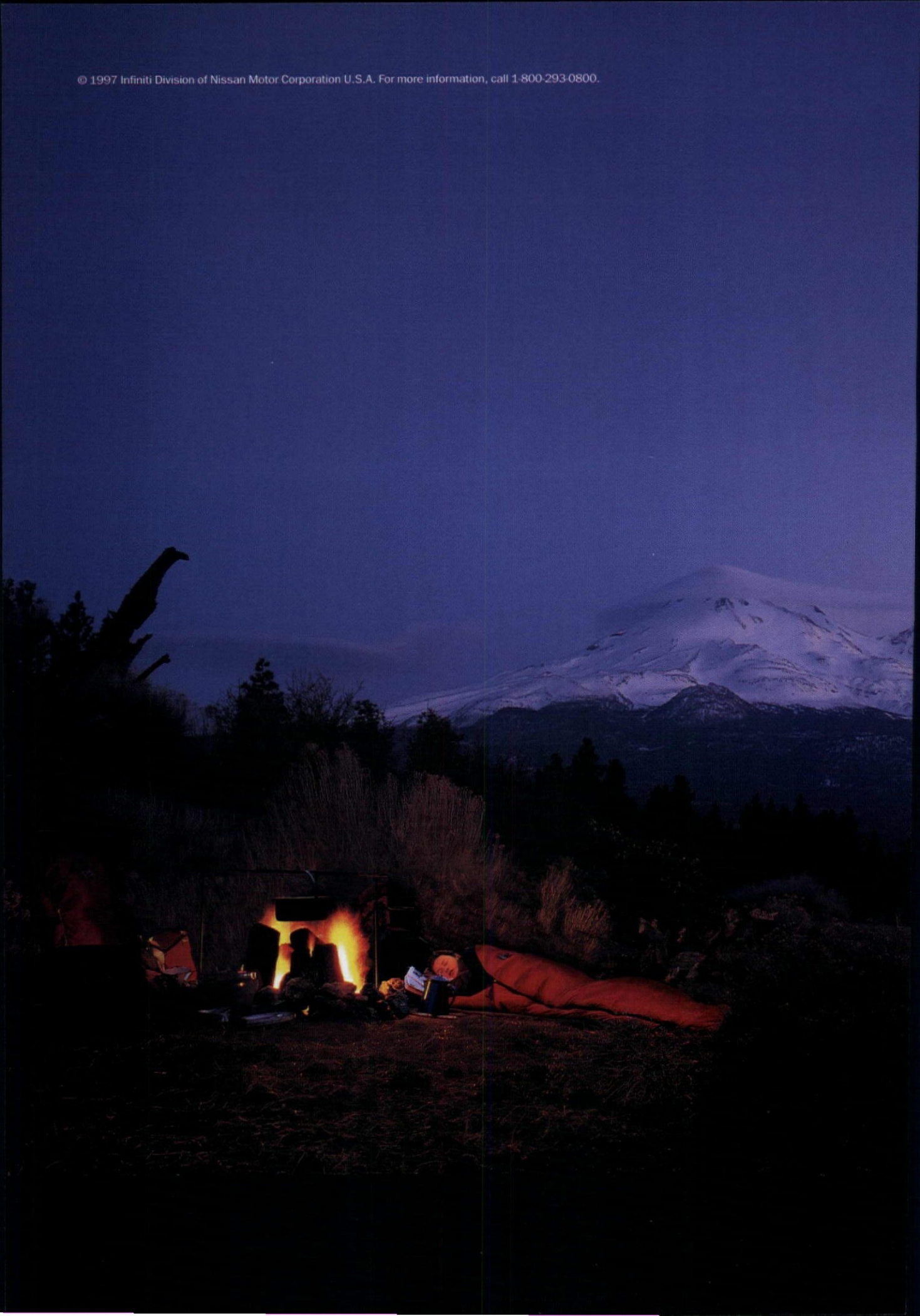
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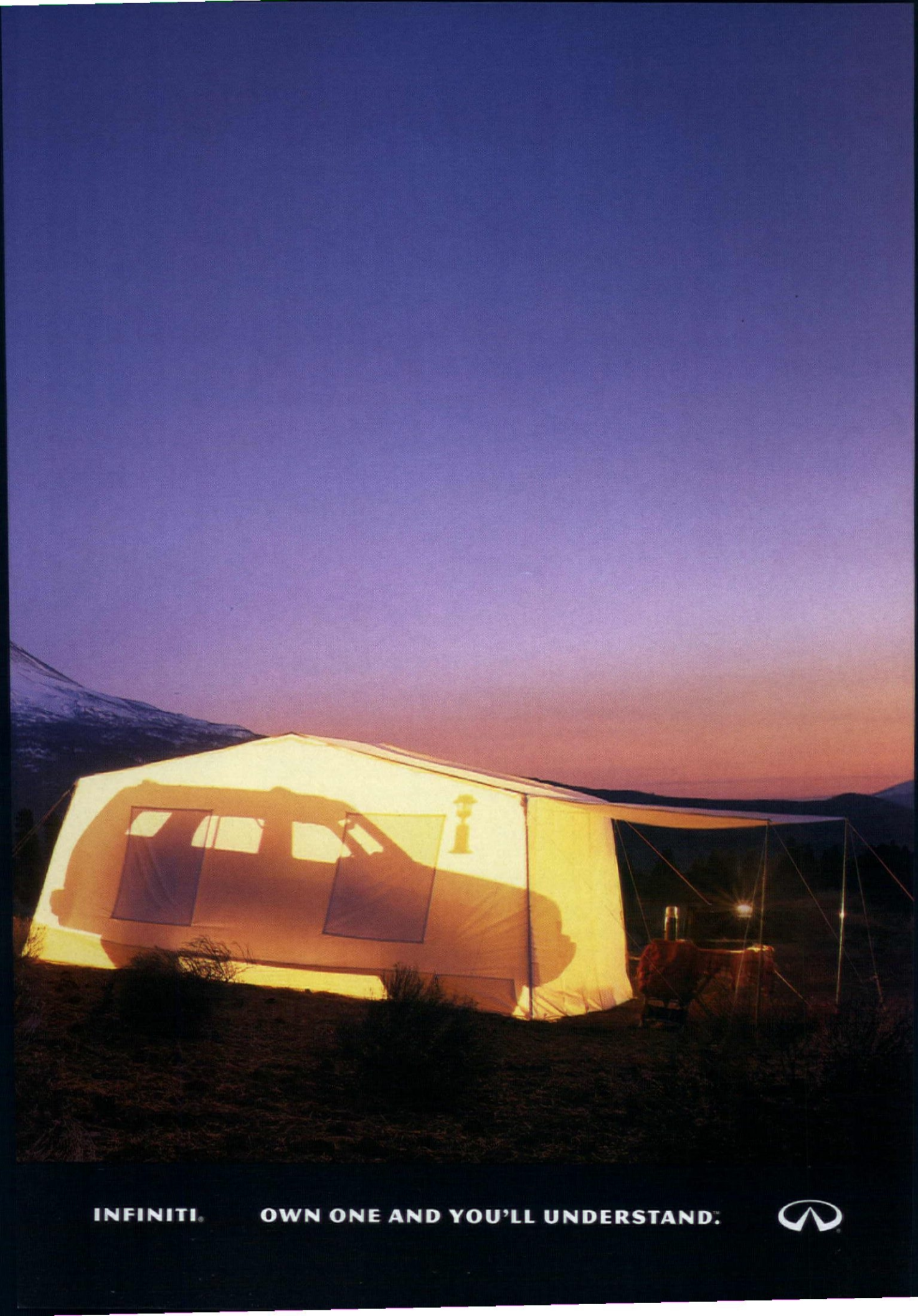
Of all the things humankind can make, consistently excellent judgments may be among the rarest. The point is brought home acutely on a visit to Kugel, the famed antiques dealer on Paris's rue St. Honoré. The store is renowned for a single speciality: the very best of anything venerable, from furniture and fine art to porcelain and porphyry. "We have a strong sense of responsibility," says Nicolas Kugel, above right, who has run the shop with his brother, Alexis, since the death of their father, Jacques, in 1985. "When you care about an object of the past, you have a sense that you're communicating with history. You're in contact with the feelings of the person who made the object, across the centuries. It gives you a sense of roots, and a sense of perspective." Kugel *père*, a legendary man of taste descended from a line of Russian clockmakers and antiques dealers, fled his country's revolution in 1920. It was an act of self-preservation that can nearly be regarded as an act of historic preservation. For to his son's mind, the connoisseurship he learned at his father's knee is a form of stewardship. "He was always very careful about quality, and he taught us to recognize quality across a wide scope of artistic fields," the younger Kugel says. "Sometimes the things we find have not been well cared for. And each time we make a discovery like that, there's a sense that we have taken an object out of the dark and put it in a place of honor, where it belongs."



In his Paris store, co-owner Nicolas Kugel's treasures, above, include snuffboxes and other containers in porphyry, the precious stone quarried for Roman emperors; a 1798 Sèvres dinner service and an early-1700s travel dining set, top. Sources, see back of book.

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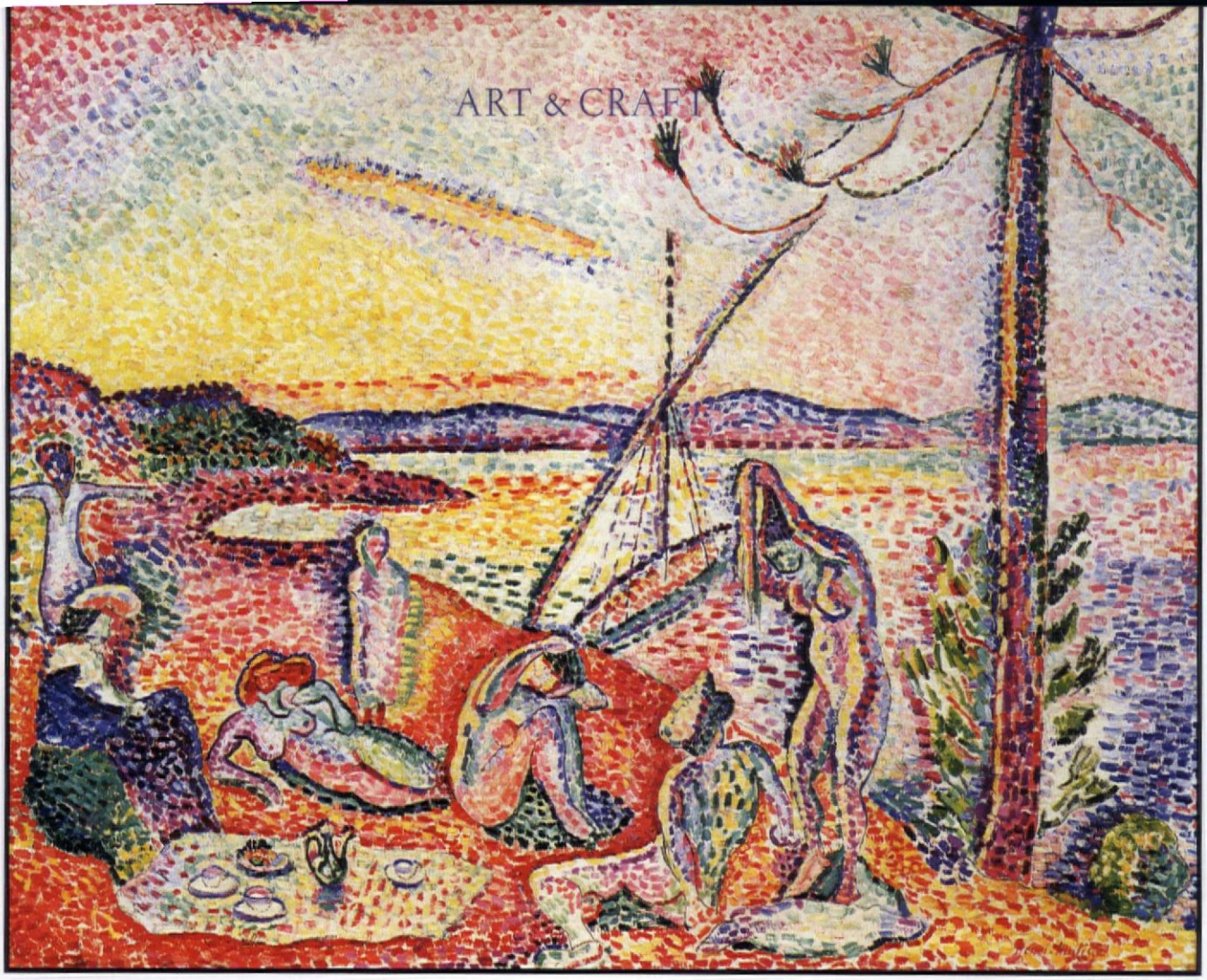
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The Pleasure Principle

Almost alone among modern artists, Matisse endorsed an art devoted to luxurious tranquillity

BY ARTHUR C. DANTO

Furniture gleaming
with the patina
of time itself in the room we would share;
the rarest flowers
mingling aromas
with amber's uncertain redolence;
encrusted ceilings
echoed in mirrors
and Eastern splendor on the walls—
here all would whisper
to the soul in secret
her sweet mother tongue.
Là, tout n'est qu'ordre et beauté
Luxe, calme et volupté.

BAUDELAIRE, *Les Fleurs du Mal*, TRANSLATED BY RICHARD HOWARD

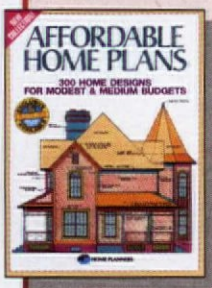
THE PHILOSOPHER Spinoza writes, late in his austere masterpiece *Ethics*, that "it is the part of a wise man to refresh and restore himself in moderation with pleasant food and drink, with scents, with the beauty of green plants, with decoration, music, sports, the theater, and other things of this kind." The passage itself restores and refreshes, set as it is in the severe, unrelenting geometry of Spinoza's thought. If we distinguish luxury from opulence, Spinoza's is among the rare philosophical defenses of luxury. Opulence is visible excess, a form of aesthetic intimidation, a display of power. Luxury is for oneself, an enhancement of one's well-being, which, Spinoza continues, "anyone can use without injury to another."

It is to a life of luxury so understood that Charles Baudelaire's beautiful phrase "*luxe, calme et volupté*," which Matisse took as the title of his 1904 masterpiece, corresponds. The poem is "Invitation to the Voyage," in which the line occurs as a refrain. She to whom the poem is addressed is urged to join the poet on a voyage to a marvelous place, whose virtues resemble her own: "order and beauty/*Luxe, calme et volupté*."

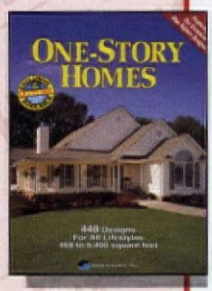
Matisse set out not to illustrate the

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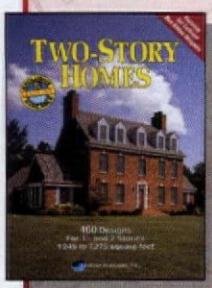
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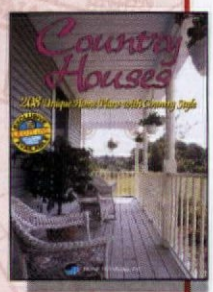
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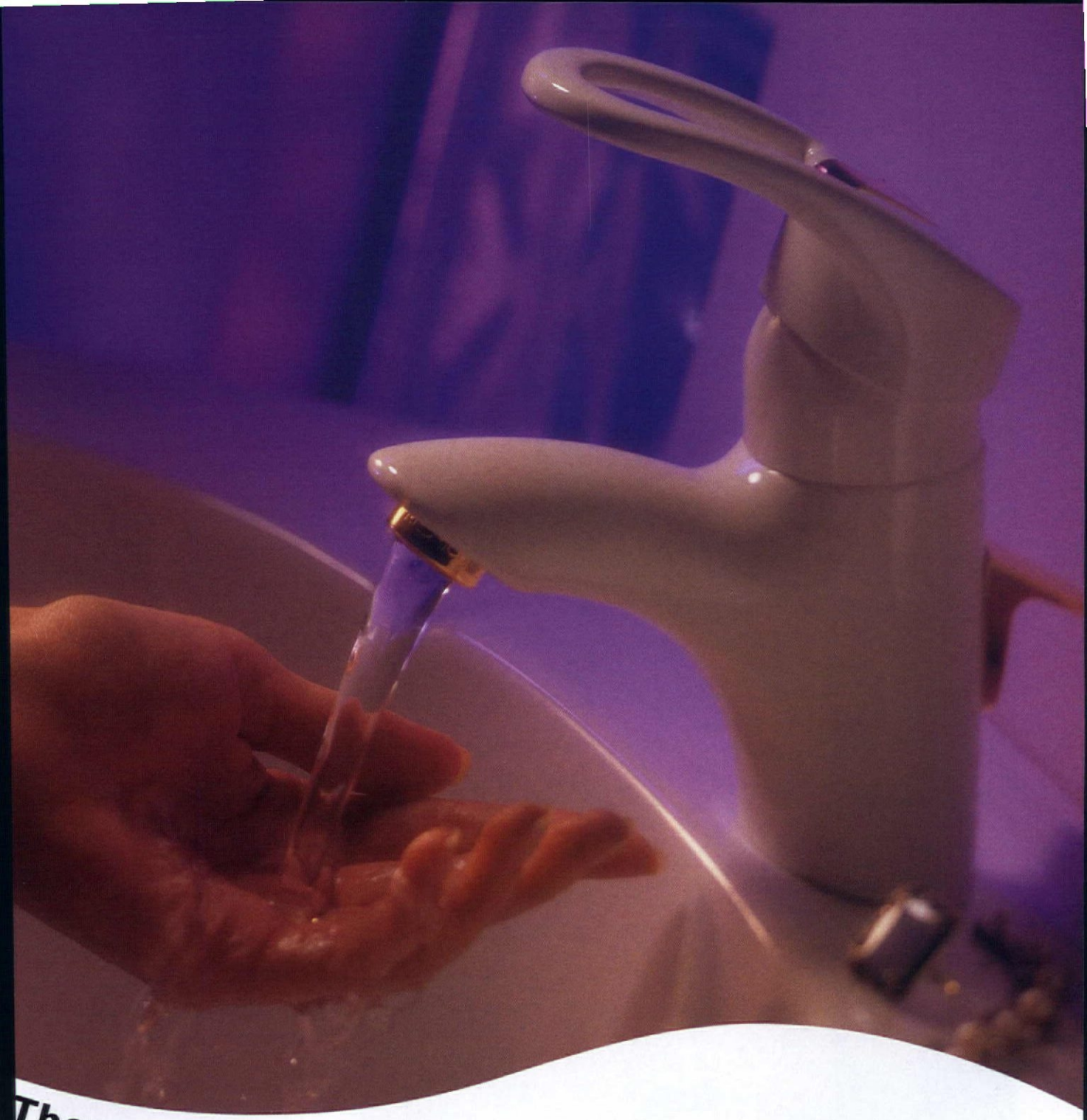
poem so much as to make a painting which is its equivalent. The painting was intended to exemplify its title—to present an image of "*luxe, calme et volupté*," and at the same time to be an example of beauty, order, luxury, serenity, and sensuosity. Baudelaire paints a picture of an interior, and of a landscape. Matisse's painting shows such a landscape, but through its own order and beauty, it implies the ideal interior in which it should be hung. It would fit perfectly in the chamber Baudelaire describes, decorated with furniture "polished by the years," with painted ceilings and deep mirrors—and in which light and color blend with the fragrances of rare flowers. A painting is a picture and an object. As an object, Matisse's painting belongs to the atmosphere of luxury, peace, and sensory pleasure that Baudelaire celebrates. It does more. As a picture, it shows a landscape of women, nude in sunlight and by water, sensuous and calm. There is a picnic cloth, with fruit and coffee cups, a tree, a ship, which also appears in Baudelaire's final stanza. It is the outdoors to which the feeling of the chamber corresponds. The painting both is and shows what "*luxe, calme et volupté*" mean. Like a travel poster, it participates in the pleasure of the destination to which it invites us.

In 1908, Matisse wrote that he aspired to "an art of balance, purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as for the man of letters." He never greatly deviated from this purpose. In a recent exhibition devoted to the art of the 1930s, installed in the Museum of Modern Art of the City of Paris, one came upon a large work whose effect may be deduced from its title, *The Sleeping Nymph*. Everyone else's painting was fraught with the anxiety of impending war, but Matisse's remained a world of *luxe* and *calme*. It put the ravaged world at a philosophical distance, which was what Matisse always felt that art should do.

Which other of the great modernist masters would have confessed to such an aim? It would be difficult to imagine Picasso doing so, driven as he was to rearrange and fragment reality rather than to represent it, though he boasts, in a conversation with his mistress Françoise Gilot, that unlike Matisse, he works with the commonest of objects—tobacco pipes, bottles, glasses, plates of biscuits, newspapers. "It isn't any old object that is chosen to receive the honor of becoming an object in a painting by Matisse," Picasso said. "They're all things that are most unusual in themselves." Gilot once went with Picasso to visit Matisse, who had just bought a "Chinese mandarin's mauve-pink silk robe, lined with the fur of a Gobi desert tiger." So rare an object would have been what Baudelaire imagines his vessels will bring "from the ends of the world" to enhance the splendor of the chamber and the pleasure of its occupants. One has to see a painting of Matisse's as belonging to the same genre as the mandarin robe, radiating a luxurious tranquillity and a refined eroticism, and one is certain, looking at the paintings he did of interiors which included his own paintings, that the distinction between art and craft had no application in Matisse's world. The painting and the Chinese robe combine with scarves, cushions, flowers to create a sanctuary of peace and pleasure.

THE ORIGINAL habitation of *Luxe, calme et volupté* was the dining room of the painter Signac, where it must have been stunning. When Matisse sought a setting suitable for an intended masterpiece, it was always a dining room, the site of "refreshment and restoration." The painting was meant to be lived with, rather than glimpsed between jostling viewers at an exhibition. "It will certainly be in congenial and altogether sound company," Matisse wrote Signac. "It would give me great satisfaction to know that my painting fitted in well with such surroundings." Decoration was not a negative concept for Matisse. It was what in his view art should be. He characteristically referred to his great mural for the Barnes Collection as a direction, which "should not oppress the room."

It would not oppress Signac's dining room because it carried forward the color theories under which Signac, who called himself a Neo-Impressionist, practiced his own art. But there would, in 1905, have been few dining rooms in



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when cleansing goes beyond skin deep...
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which the painting would not jar. There is an awkwardness in the figures and a willfulness in the placing of the blunt daubs of paint: the further shore looks like a dotted line. The placement of the daubs was to conform to two related theories, divisionism and pointillism. Divisionism sought to achieve, through the juxtaposition of small areas of pigment, a luminosity unattainable by mixing them on a palette. Pointillism was an optical theory which postulated "optical mixing," so that, from a suitable distance, the dots and spots of color would somehow fuse. It would be consistent with Matisse's aspiration that his painting be an object of *luxe, calme* and *volupté*, that he aim for the utmost in luminosity—a luminosity not to be found, perhaps, in the natural world itself. The luminosity would give the painting the quality of something dreamed or imagined, as in Baudelaire's poem—a quality which would have been enhanced by embedding it in the wall, as Matisse wished. It was the first time Matisse painted an entirely imagined scene. But the colors never fuse as theory required. Instead they stay where they were placed, and the eye sees them as separate blunt strokes. It is a difficult painting today. How could it have been seen as luminous at the dawn of modernism to those who either did not know or did not accept the theories? "*Luxe, calme et volupté* is the diagram of a theory," one of Matisse's critics wrote. But how could a diagram exemplify the aesthetics of the title? The theories clashed with the subject, the way that the formalism and rigor of Spinoza's writing somehow do not cohere with the life of the senses he prescribed.

Matisse abandoned the dots of divisionist theory, but not the Baudelairean ideal of an art of luxury with which they after all interfered. "Everything excellent is as difficult as it is rare," Spinoza wrote at the end of his book. All excellent painting is a luxury because of its rarity and difficulty. Matisse's painting is nearly unique in the modern canon in taking luxury for its subject and its philosophy.

Arthur C. Danto *is the art critic of* The Nation.



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Confidence Builder

Richard Girouard builds trophy homes on spec, sure that the newly rich will buy his generic vision of the American dream

BY MICHAEL POLLAN

IT TAKES A CERTAIN kind of courage to build a $4 million house on spec, something that New Canaan, Connecticut, builder Richard Girouard has done eight times in the last year. He'll design and break ground on one of these behemoths with absolutely no idea who'll buy it, serene in the confidence that sometime before the pool is filled someone with pockets of a sufficient depth will turn up to say, "Yes, this is me." To pull off such a stunt every month or so, a builder must have, in addition to nerves of Belgian block, a very clear conception of exactly what the word "luxury" means to a small (but not too small) slice of the American demographic pie. He must be, in other words, a master of what might be called the Higher Generic.

Rick Girouard—who is forty-two, wears Polo, and drives a BMW 740—recently showed me around a couple of his spec palaces in New Canaan, one of those bedroom communities where you can all but feel the Great Bull Market rumbling the ground beneath your feet. Wall Street is minting millionaires by the carload these days, and Girouard is the guy around here who knows what they want in a house—knows it, in fact, better than they do themselves. "A lot of my buyers don't know what they want until they see it," he says.

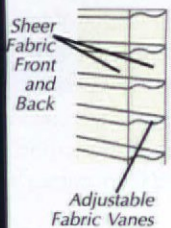
These days, every affluent community in America has its resident master of the Higher Generic, a speculative house builder who has figured out what it is the newly rich should want. Now that I've seen a couple of these houses, I'd say what they want most of all is space—a stupendous amount of it.

HOME SWEET SPEC HOME Connecticut builder Richard Girouard equips houses with family rooms, top left, with 13-foot coffered ceilings. Top right: a 6-bedroom, 9-bath house nears completion.

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Girouard is selling 12,000-square-foot houses (on four-acre plots) to families of four. When I ask if these people actually need that much space, the builder tosses me a look that says, *Wrong question.* The right question, and the one to which Girouard has figured out a winning answer, is: Just how do you get a house up to 12,000 square feet, not counting the standard four-car garage?

First, you make all the rooms anyone's ever heard of really, really big: the six bedrooms (320 square feet each, on average); the bathrooms (seven full—64 square feet apiece—and two half); the closets (128 square feet in the master wardrobe alone); the 368-square-foot living room; the 32-foot-long kitchen; the family room (a 20-by-28-foot convention hall); the dining room (320 square feet); the 9-by-9 laundry room; and the foyer, an atrium with a 22-foot ceiling, the obligatory grand staircase, and acres of glass.

Then you add some rooms you may have heard of but probably never thought of as generic: the library (mahogany-paneled, coffered ceiling); the home office (wired with an ISDN line); the second laundry room; the third-floor nanny's suite ("Home buyers no longer want small, cramped rooms for their help," according to Girouard's brochure); the home theater (with surround sound); the exercise room; and the wine cellar.

Finally, you add a couple of rooms with which most people aren't familiar: the cavernous playroom, up on the nanny's floor; the sitting room, directly off the master bedroom (a throwback to the Renaissance *studiolo*); and last, Rick Girouard's own contribution to American residential architecture: the second-floor family "gathering room." This large room, which opens off the kids' bedrooms, is a quasi-public space where the computer and television go and where, presumably, the kids occasionally bump into one another.

"Everybody needs their own space," Girouard says, "and as the kids get older they need spaces to get away." These houses propose an idea of luxury based on the principle of escape—not just family from world (*that* old idea), but also parent from child, child from parent,

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husband from wife, wife from husband. Just imagine being able to run away from home—or even to try a separation—without ever having to leave the house.

INDEED, EXCEPT TO BRING in the considerable slabs of bacon needed to keep up the payments on such a house, there really isn't much reason ever to step outside, except perhaps to take a dip in the gunite pool. Girouard is selling the sort of self-contained universe that celebrities have always built for themselves, bringing under one's own roof many of the amenities ordinary people leave home to enjoy: the movie theater, the gym, even the sort of kitchen and wine cellar usually found only in restaurants. To possess such things implies that you, too, are so busy that venturing outside is more hassle than it's worth.

"Contemporary" is the word for the interior of the $4 million spec house—halls are few, and the first floor is on the open plan, with the kitchen, family room, and dining area all flowing together—but the exteriors of these houses are emphatically, if somewhat unspecifically, traditional. "People want to live informally in a formal-looking house," Girouard tells me. "The older you can make it look, the better." And in fact his houses—every one of which his brochure promises will be "distinctively unique"—share a generically classic styling.

"But exactly what style *is* this?" I ask Girouard as we stand before a panoramic sprawl of white clapboard and fieldstone capped with a soaring slate roof and ornamented with details yanked from just about every period of American architecture: pediments, pilasters, chimney pots (have I mentioned the six fireplaces?), Palladian windows, lintels, balustrades—a veritable glossary of architectural terms.

"You tell me," Girouard replies with a shrug. "Georgian?" Well, not exactly. More like Ralph Lauren, I'd say. Girouard's houses (all of which are planned by a young Connecticut designer named Robert Fish) skillfully mimic the fashion designer's mastery of historical suggestiveness. Untroubled by authenticity, both draw their inspiration from a mythical version of the American past. Not that this represents anything particularly new in American house design. Victorian architecture was just as promiscuously picturesque, with its great happy jumbles of signifiers that disagreed about everything except for one harmless yet all-important lie: Here Lives Old Money.

It is truly a wonder of American capitalism that you can now buy such an architectural statement off the rack, $4 million a pop. I'd always thought that if I had that kind of money to spend on a house, the fun would be in starting from scratch, in hiring the architect and the craftsmen and figuring out exactly what *my* dream house looked like. But evidently there are a great many newly heeled Americans for whom that project holds no romance—for whom "This is me" happens to be a lot of other people, too.

Michael Pollan *is a contributing editor and author of* A Place of My Own: The Education of an Amateur Builder *(Random House).*



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BY JERRY ADLER

AT FIRST GLANCE, there's nothing to set Tony apart from the general run of New York handymen, other than the faint echo of Oxford on his answering machine ("If your lavatory is inoperable, kindly press 3") and his passion for medieval illuminated manuscripts, which he indulges by creating intricate plaster scrollwork in the coves of celebrity clients ranging from Patricia Kluge to John Kennedy, Jr. "I don't suppose you'd terribly mind if I copied a little detail here from a lovely prie-dieu I saw at the monastery at Dundalk?" he will murmur, sculpting freehand anthemia and palmettes in the ceiling medallion of a high-Victorian drawing room with the dental tools he keeps in a velvet-lined rosewood case.

Only reluctantly will he reveal some of the secrets of his past. Ask him to fix a lamp, and you might learn that he worked for years as Bob Dylan's personal electrician, once rewiring an entire hotel suite in the Netherlands in two hours so Dylan could use his 110-volt electric shaver before a concert. Set him to work sealing around a shower stall, and he might admit that he was a consultant to an award-winning PBS documentary on the inventor of the caulking gun. On his way out, he might spot a hairline crack almost hidden in a maze of parquet, whip out a tempered-steel Japanese cabinetmaker's backsaw, and fashion an exact replacement of Honduran cocobolo from his extensive selection of tropical hardwoods, all harvested by



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native peoples using sustained-yield forestry practices. Often he will go through as many as three or four boards before he is satisfied with the match of the grain, whittling the discards with a few deft strokes of his drawing knife into a whimsical griffin or Minotaur—"a little token of appreciation," he says, a twinkle in his pale blue eyes, "for the honor of working in your home."

At one time, nearly every block of Manhattan had a handyman like Tony, who could do anything from greasing the movement on a squeaking dumbwaiter to carving a bas-relief frieze of the Expulsion from Paradise in a cherrywood mantelpiece. Today, though, about the only way to find someone to refinish an original Arts and Crafts maple-slatted Murphy bed or to install a perimeter security system with direct satellite uplink in a Queen Anne–style bungalow is to marry into his family. Even then, chances are he wouldn't pay Tony's meticulous attention to details, such as the *feng shui* of a walk-in humidor, like the one he recently installed in Regis Philbin's apartment foyer, or the Teflon drop cloths that he ordered specially to protect Reggie Jackson's carpets before restoring the ceiling frescoes in the master bedroom of his Beekman Place town house.

Yet if you asked him to describe himself, he would unhesitatingly reply: "A plumber." He likes nothing more than the challenge of disassembling an antique fixture—the older, rustier, and more complicated the better—and rebuilding it with parts he spends weekends scavenging for in junkyards and abandoned buildings throughout the city. Growing up on the wrong side of the tracks in Piscataway, New Jersey, he saw firsthand the devastation caused by inadequate plumbing—the plaster bust of Saint Anthony ruined by an overflowing sink, the nights he would be shaken awake each time someone flushed the toilet on the floor above—which instilled in him a passion for repairing leaks and drips. He may be booked months in advance, but will drop everything to grapple with a clogged shower drain or a stuck radiator



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valve. He recalls with a chuckle the time one well-known publishing executive called him in a panic at eleven o'clock on Saturday night, convinced he had lost his Rolex down the toilet; by the time Tony reached the apartment, half an hour later, the man had discovered the watch in his sock drawer. Since Tony was there anyway, he installed a new showerhead and straightened a kinked hose connected to the refrigerator's ice maker. "I lost money on the job, because I had to double-park and my car got towed," he says with a rueful shrug, "but I was glad I got to the hose before it caused any more trouble. Those things can run into real money if you let them go on too long."

And if there's one thing Tony truly cares about, it's saving money for his clients. "Sure, if you're replacing a few bathroom wall tiles and you can find them for 75 cents each, it's easy to say, 'Okay, I'll just bill the client for another fifteen dollars,'" he says disdainfully. "But if you just get up a little earlier in the morning, it's an easy job to clean up the old ones, chip off the grout, and scrape the dried cement off the backs and they're just as good as new." His philosophy is simple—Treat your clients well, and they'll keep coming back. So he rewards them with gifts of his prize-winning abstract compositions of BX cable, wood putty, and roofing cement, and invitations to his annual Masquing Tape Ball, where guests swirl themselves in colorful drop cloths, and the more daring go topless in nail aprons and welder's goggles. Small wonder that one prominent socialite with houses in East Hampton and Barbados once flew home in the middle of a trek up Machu Picchu when she heard that he might be available for three days to refinish her shutters, or that he is showered with offers of opera tickets, ski weekends, and even sexual favors in exchange for a few hours' work rehanging a closet door. All of which, of course, he resolutely refuses. After all, he says, if you charge people $10 an hour, you don't want to get a reputation for being greedy.

Jerry Adler *is a senior editor at* Newsweek.

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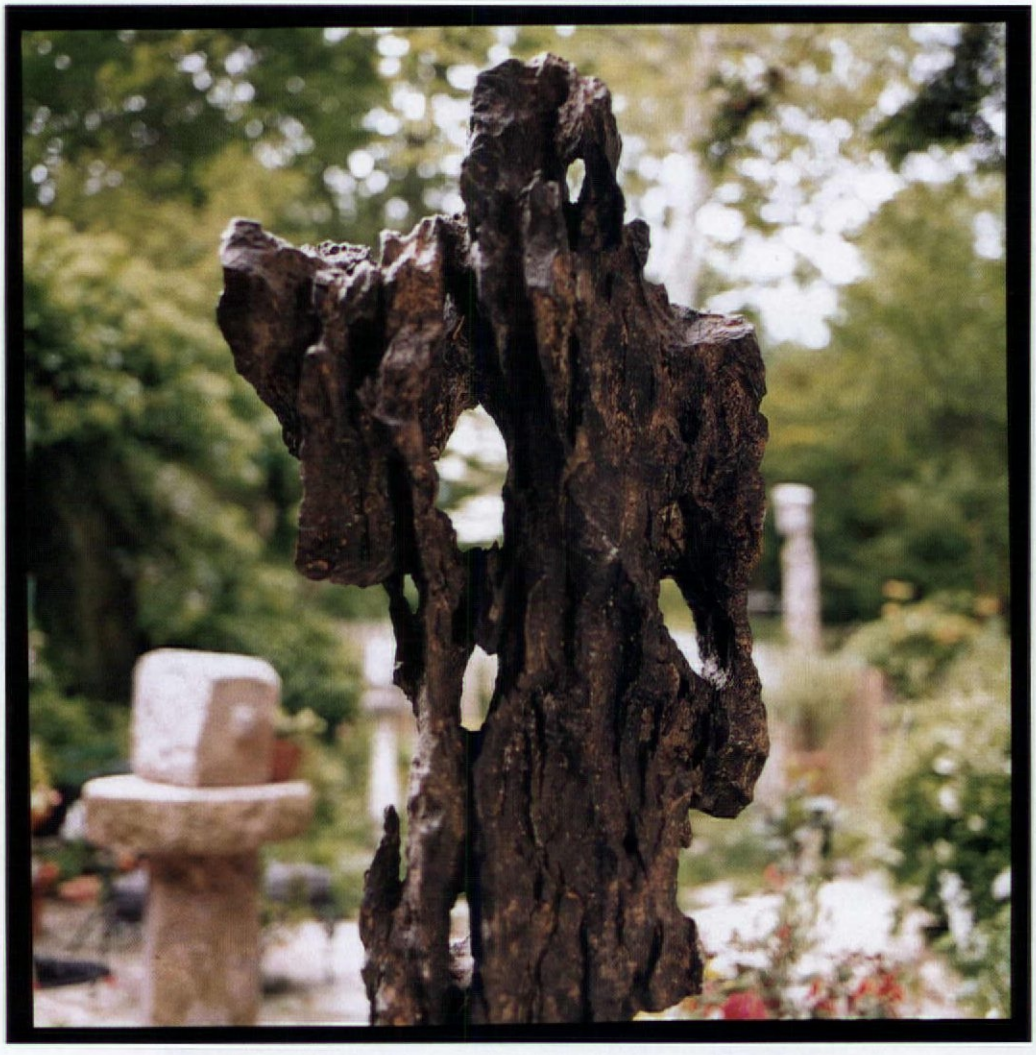
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Wise Cracks

The weathered rocks prized by the Chinese as objects of contemplation take root in the American garden

BY TOM CHRISTOPHER

AS A BONSAI is to the arboretum, the scholars' stone is to the rock garden. Into one dwarfed tree the master distills the wild essence of all trees. And in the scholars' rock, a bit of weathered stone that may be no more than a few inches high, a gardener finds the heart of the mountain.

Curiously, though bonsai have long been popular in the West, scholars' rocks were ignored until recently. In fact, it was only after these treasures were endangered by political forces in their homeland that Westerners recognized their beauties.

As early as the Song dynasty (960–1279 A.D.) Chinese connoisseurs collected extraordinary weathered rocks as examples of natural art. The larger ones—which can weigh several tons—were often grouped together into rock gardens; the smaller stones, those that are five feet or less, were placed on pedestals as objects for scholarly contemplation.

WORLD WITHIN WORLD The Yingde scholars' rock stands 40 inches high and is some 20 million years old. It is both a focal point and a place for meditation in a New England garden.

Not just any stone would do. The best of the scholars' stones were harvested from underwater caves in specific locales. Limestone from Lingbi in northern Anhui province was highly prized, especially if it had acquired a deep black color. The dark gray limestone from Yingde in central Guangdong province was also

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admired, as was the brownish-gray limestone from Mount Qilian in northwestern Gansu. Soapstone from Qingtian in Zhejiang province and a golden quartz from Guangdong and Guangxi were also collected.

The surfaces of the scholars' stones vary from smooth and flowing to wrinkled, dimpled, or craggy. Many are pierced with holes and riven by fissures, and the sonority of the rock is crucial: a really fine Lingbi or Yingde rock gives forth a clear, bell-like tone when tapped with a hammer. In shape, the scholars' stones vary from low knobs that recall single peaks or ranges of peaks to fantastic twists that capture the spirit of mountain wildness. Though some were said to suggest specific figures, dragons, perhaps, or phoenixes, their essential appeal is abstract.

It is the stones' ability to contain a "world within a world" that first attracted Richard Rosenblum, the American artist who has put together the world's premier collection of scholars' rocks—some three hundred pieces. Rosenblum is known for his constructions in cyberspace, and his attraction to such tradition-bound artifacts might seem incongruous. But from his first encounter with the Chinese rocks, in a friend's photographs of a China trip in the 1970s, Rosenblum found himself fascinated by the suggestion of inner movement in the shapes and surfaces. The holes, and the holes within the holes, intrigue him. He has compared the rocks to gardens, those "miniature worlds" that are complete in themselves and yet conjure a greater whole.

WHAT ROSENBLUM found particularly provocative was the realization that the majority of the stones in his collection had been shaped by the hand of man. He first suspected this when he discovered repetitions of form from rock to rock. Then, on one of his rocks, he found traces of a pointing chisel. Subsequently, scanning electron micrographs have revealed evidence of carving and drilling, and chemical analysis has identified coatings and pigments on the rocks' surfaces.

Far from cheapening the rocks, this element of artifice adds to their appeal in Rosenblum's eyes. He enjoys the questions that such "found" objects raise about the meeting point of nature and art.

Sadly, by the time Rosenblum discovered it, the tradition of self-effacing artisans creating the scholars' rocks had died. Even the rocks themselves were at risk. As vestiges of the old China, they had been a favorite target of the Red Guards. Those that did survive often had been preserved by being removed from their pedestals and buried among their unimproved fellows.

However, loss of interest in the homeland has had the incidental effect of making the remaining specimens available to foreign collectors. The rocks are attracting interest—Harvard University recently mounted an exhibition of Rosenblum's stones at its Arthur M. Sackler Museum—but the prices remain relatively modest. Dennis Mortimer, of Alberts-Langdon Inc., a Boston dealer in Asian art with a special expertise in scholars' rocks, notes that fine examples may be had for as little as $1,000, though prices more often range from $5,000 to $20,000.

Mortimer says that among his customers are many gardeners. Traditionally, scholars' rocks were displayed in a connoisseur's studio. But gardeners are finding that the scholars' rocks can also lend dimension to their outdoor worlds. Seventy years ago, the great landscape architect Fletcher Steele set a scholars' rock on the south lawn of Naumkeag, the famous garden he created for Mabel Choate in Stockbridge, Massachusetts. More recently, an Alberts-Langdon client mounted her purchase, a four-foot-tall, pierced column of Yingde limestone, out in her garden.

Though Rosenblum displays his rocks indoors, he has given tradition a characteristically imaginative tweak. A previous owner had used one of Rosenblum's rocks, a rugged limestone pillar from the Qing dynasty, as an incense burner. This left the rock's summit stained and scorched. So Rosenblum carved a recess into the summit and filled it with moss. Daily waterings keep this, a rock garden for the soul, ever green.

Tom Christopher *is a writer and horticulturist, whose most recent book, with Marty Asher, is* The 20-Minute Gardener.



CHRISTOPHER NORMAN

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Beech Nuts

Some tree lovers can't bear waiting for saplings to grow up, so they acquire—and tenderly care for—full-grown specimens



BY MOLLY PEACOCK

"Is character development a luxury?" William Louis-Dreyfus, entrepreneur, tree collector extraordinaire (and, incidentally, father of *Seinfeld* actress Julia Louis-Dreyfus), considers this question as we stroll among the massive beeches on his Westchester estate. "Oh, yes!" he says in his growly voice, "because it takes time, and time is always luxurious." What he ponders is not psychological but arboricultural character development. It is not mere saplings but majestic specimens he collects, trees of character.

Growth pattern, vigor, and durability make these trees symbolic of the greatest luxury: the ability to buy time. When collectors lust after a mature specimen, they pursue that 12-foot root ball with advisers, skilled diggers, soil preparations, and plenty of cash. According to Chet Halka, of Halka Nurseries, Inc., in Englishtown, New Jersey, money and love are the twin essentials for great collecting. Arbor love means that the collector is a tree-hugger too, devoting time and care to maintenance. Halka sells specimens of many varieties and sizes, prices (from $200 to $20,000), and ages (up to sixty years old). Among his top sellers are European beeches of all cultivars.

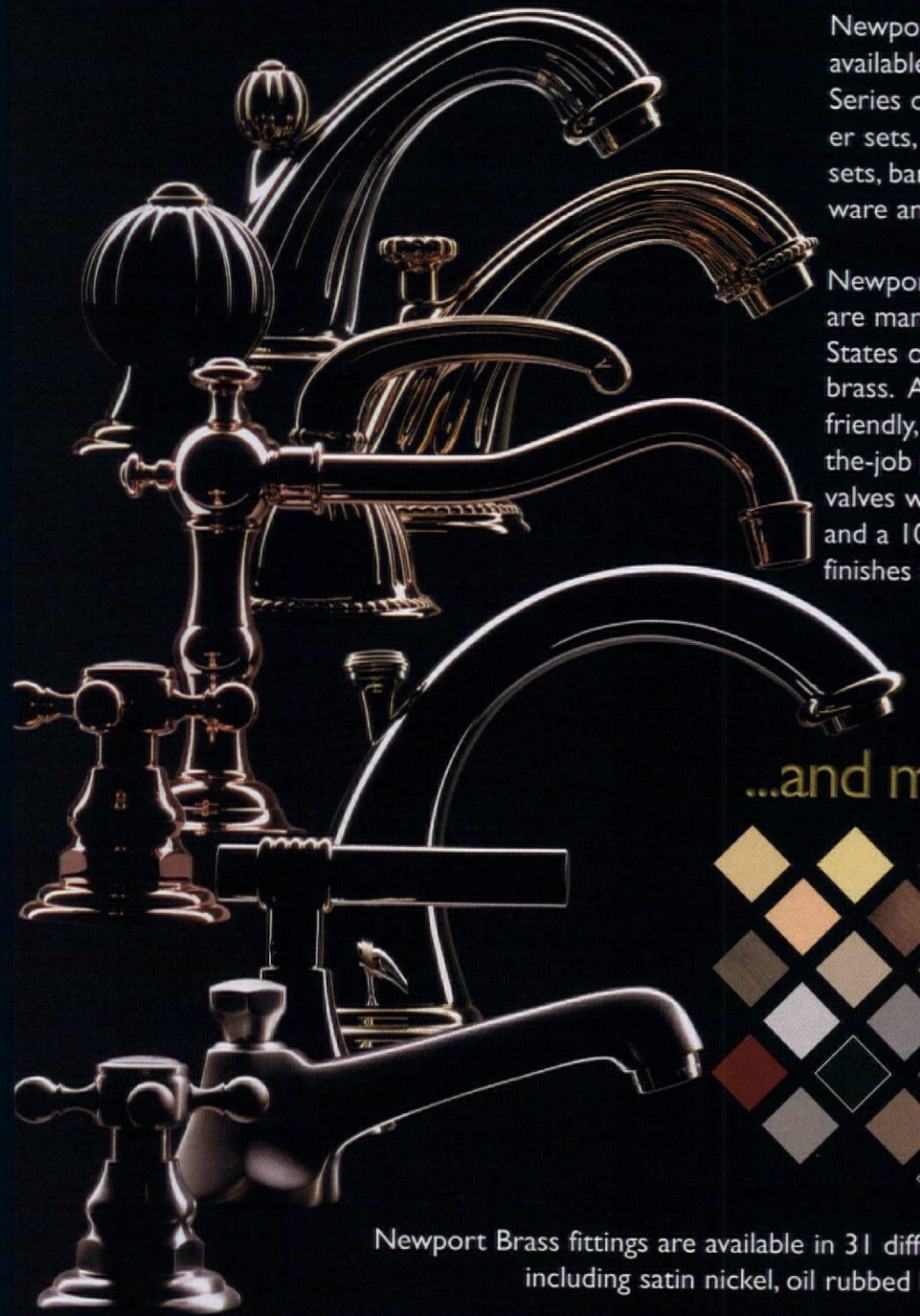
GENTLE GIANT A European beech spreads out on Louis-Dreyfus's Westchester, NY, estate. The owner is fighting mad that he hasn't another lifetime to watch his magnificent trees grow.

Louis-Dreyfus calls them the kings of the forest, and Dr. Wilfred Heilbut, a Manhattan dentist who collects beeches on Long Island, enthusiastically agrees. Though he has never met fellow collector Louis-Dreyfus, they have much in common. Between them they provide a mini-profile of the archetypal tree collector. They acknowledge that the bliss of a private arboretum is identifying

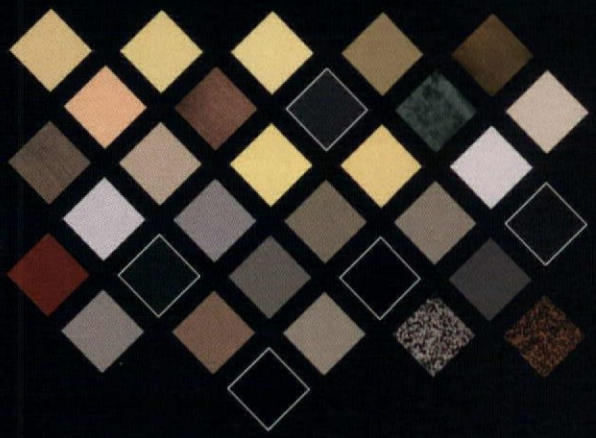
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with each of your trees. "The things you acquire become part of your personality," hearty, sandy-haired Heilbut says. (Both men also collect art.) Their intense working relationships with suppliers and landscape contractors verge on friendships. Both collectors have become dedicated to environmental concerns, and both, utterly down-to-earth, are rooted in their families.

"It's a pleasure to take William to the nursery, because you can see how much he enjoys it," Halka says. Louis-Dreyfus feels blessed to be "in complete harmony" with Lewis Sparks, the live-in estate manager of his golden, copper, and columna beeches, Himalayan pine, Ohio buckeyes, weeping hornbeams, sugar maples, Douglas fir, lindens, arborvitae, *Stewartia*, magnolias, and apple trees. It is Sparks who brought an organic methodology to Louis-Dreyfus's philosophy of arbor care. The trees feast on Essential by Growth Products Ltd. twice a year, and ladybugs take care of the mites. Still, the trees are not safe. Heavy snow last winter, Louis-Dreyfus moans, "murdered an elm, a sweet gum, and an American dogwood."

He is, however, convinced that there's a woodland answer to every problem. "A tree fixes anything!" Louis-Dreyfus declares, because it defines ecstasy. The arms of the tree, shaped like a human's, rise in an ecstatic gesture, yet "it's stuck in the ground. Maybe that is ecstasy, being stuck but reaching up anyway."

And not only do spirits soar at a gorgeous canopy, prices do, too. Leaving his home, Dr. Heilbut drives to visit his friend and adviser Charles Marder, of Marders the Landscape Store, in Bridgehampton, Long Island. The Bunyanesque trees that he sells to those who insist on instantly mature landscaping go for tall-tale prices. An eighty-year-old Sargent's weeping hemlock with a 14-foot root ball costs $22,500; a 'Rotundifolia' beech with an 8-foot ball, about $12,500.

And that does not include the monumental landscaping contractors' fees. Though the planting pit is often dug with a backhoe, the tree itself should be dug by hand. Improper planting means tree loss. "The biggest factor is the drainage," claims Chet Halka. "Too much water is the biggest single factor in the death of trees."





LEAFING NEW YORK Louis-Dreyfus's arborial companions, above, include pin oaks, a Norway maple, a white ash, a European beech, and tulip trees. A sugar maple, left, glows in the autumn sun.

THE BEST ADVICE on site placement may come from Mother Nature herself. Bill Flemer IV, of Earth Shade Nurseries in Kingston, New Jersey, suggests that natural succession is a good yardstick. For instance, climax forest species like beech, and sugar maples, which can reproduce in their own shade, should not be plunked in the middle of a lawn to bake. For poorly drained soil, he prefers riverine species. He reminds us that "preservation is as much a form of arboriculture as planting new material."

Louis-Dreyfus unabashedly uses the pronoun "he" when speaking of his tall charges, identifying with their human shapes, dreaming of their superhuman lifetimes, empathizing with their frailties. Even diagrams of the human vascular system mirror the figures of the woodland. Both collectors, when speaking of their trees' victories over droughts and winds, raise their arms overhead in celebratory gestures. Poet Richard Wilbur tells us that we can "Hold up crowding heaven with a tree." When tree collectors share the joy of their possessions, that's luxury.

Molly Peacock *is a contributing editor to this magazine.*



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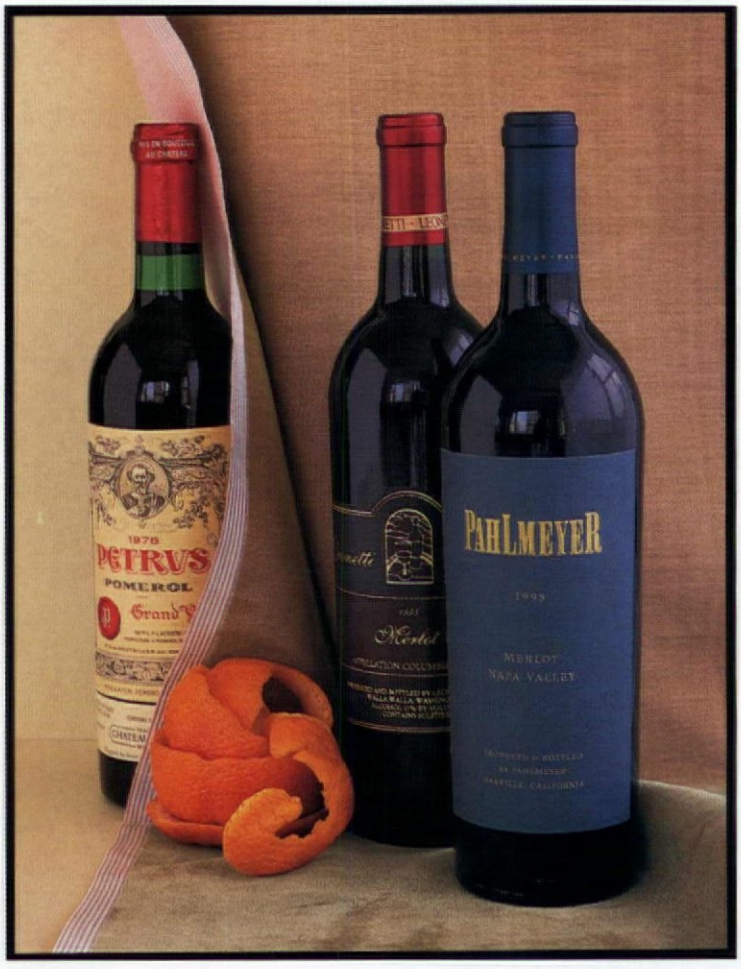


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Merlot High and Low

At its finest, the grape yields the pricey Pétrus. At its worst, vinified Kool-Aid. Is there a great merlot that doesn't break the bank?

BY JAY McINERNEY

MERLOT IS THE secret weapon of Bordeaux's Pomerol region, the grape that makes Château Pétrus among the most powerful, expensive, and sought-after red wines in the world. It's also the grape responsible for the most insipid red wines of the New World—the white zinfandel of the nineties, Muzak for your palate. The average merlot is so wimpy it's hard to believe it even contains alcohol.

Tasters inevitably use the words "fleshy," "silky," and "opulent" to describe the flavor and texture of Pétrus and the Merlot-based wines of Pomerol, as if they were describing the later paintings by Rubens. Velvet is frequently invoked. (I sometimes suspect that the power of suggestion may be at work in this case, since most of us read about Pétrus long before we taste it, and read about it more than we taste it.) The great Robert Parker detects "a lush, voluptuous, almost unctuous texture" and adds, "all are a result of the Merlot grape." Well, okay. I've been lucky enough to taste four vintages of the big *P*, and I was never less than impressed. The '61 is one of the best wines ever to touch my lips. But those of us whose net worth is unknown to *Forbes* magazine may wonder if it is possible to experience this alleged opulence for less than $660 a bottle—the current price for futures of the '95 Pétrus. Its tiny neighbor Le Pin is difficult to find at any price. Is it only in the clay of Pomerol (and to a lesser extent, St.-Émilion) that merlot becomes synonymous with luxury?

In the traditional blend of grapes used in the Médoc region of Bordeaux, cabernet sauvignon was Lennon to merlot's McCartney; cab provided the guts, merlot brought a bit of lyrical finesse. Merlot ripened earlier, had fewer of the bitter tannins, which provide age-worthiness and structure but which can be forbidding in a young wine. The ideal in bordeaux is more or less to mix "Yer Blues" and "Lovely Rita" so that you come up with something like "A Day in the Life." Following the French lead, some California producers

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planted small plots of Merlot to help mellow their cabs.

Back in the early seventies, when California cabernets were often tough and tannic to a fault, the people at Louis M. Martini and Sterling Vineyards experimented with separately vinifying some Merlot plantings. ("Mellow," coincidentally, being the buzzword of that period.) The results inspired others—Duckhorn being among the most notable early producers (though I'm not impressed with recent vintages). Consumers responded to the kinder, gentler new varietal on the block, and growers started planting it wherever they could.

"If the bottle says 'merlot,' it's easy to sell," says Susie Selby, whose burly '94 Selby merlot would probably surprise the average merlot drinker. "Soft" is the virtue ascribed to the grape by its fans. But, as anyone who has slept on a bad mattress can tell you, soft is not necessarily good. America's favorite new red wine reminds me of the lesser songs of Wings. If you liked "Let 'Em In" and "Silly Love Songs," you'll probably love Forest Glen merlot.

Actually, in the wrong soil and the wrong hands, Merlot is worse than soft; it's thin and vegetal. In Bordeaux, wine makers have had hundreds of years to match grapes to soil and microclimate, and it will be many years before the map of northern California is similarly parsed. Meantime, we know that cool sites are preferred. The most luxurious American merlot comes from Washington's cool Columbia Valley: Leonetti Cellar's merlot possesses that elusive, fleshy, silky texture so often ascribed to the great Pomerols, though its tiny production makes it rarer than Le Pin.

A recent trip to Napa and Sonoma as well as a blind tasting of fifteen premium merlots have convinced me of two things: 1. There *is* such a thing as a luxurious California merlot; 2. There is *no* such thing as a good, cheap California merlot; most have a big, gaping hole in the middle, where the fruit should be. If you want a round, fruity red for $10, buy a 1995 Côtes du Rhône. Serious California merlot, like the Neyers Vineyards Merlot Napa Valley, starts at about $25 a bottle.

My candidate for the Pétrus of Napa would be the Pahlmeyer merlot, crafted by consulting wine maker Helen Turley. Her powerful '94 and '95 belie the image of merlot as easy-listening music for the palate. Pahlmeyer is among the very few wines made by Turley that is actually available at retail around the country, and the merlot is a relative steal at $45. Turley is such a perfectionist that I imagine her vines standing nervously at attention when she visits the vineyards. Fortunately, a few others are whipping this flabby grape into shape, like Selene's Mia Klein, an intense Hermosa Beach native (is that an oxymoron?) who also makes a brilliant sauvignon blanc.

Very few California merlots will bear comparison with the '95 Pomerols, let alone Pétrus and Le Pin. And it's worth noting that Pétrus's Christian Moueix produces a Cabernet-based wine at Dominus Estate, his California winery. At $20 to $45, a handful of the new Californians represent an affordable luxury: the vinous equivalent of sevruga. If you are looking for beluga, whip out your Gold Card and call for bordeaux.

Jay McInerney *is a novelist, most recently of* Last of the Savages.

THE OENO FILE

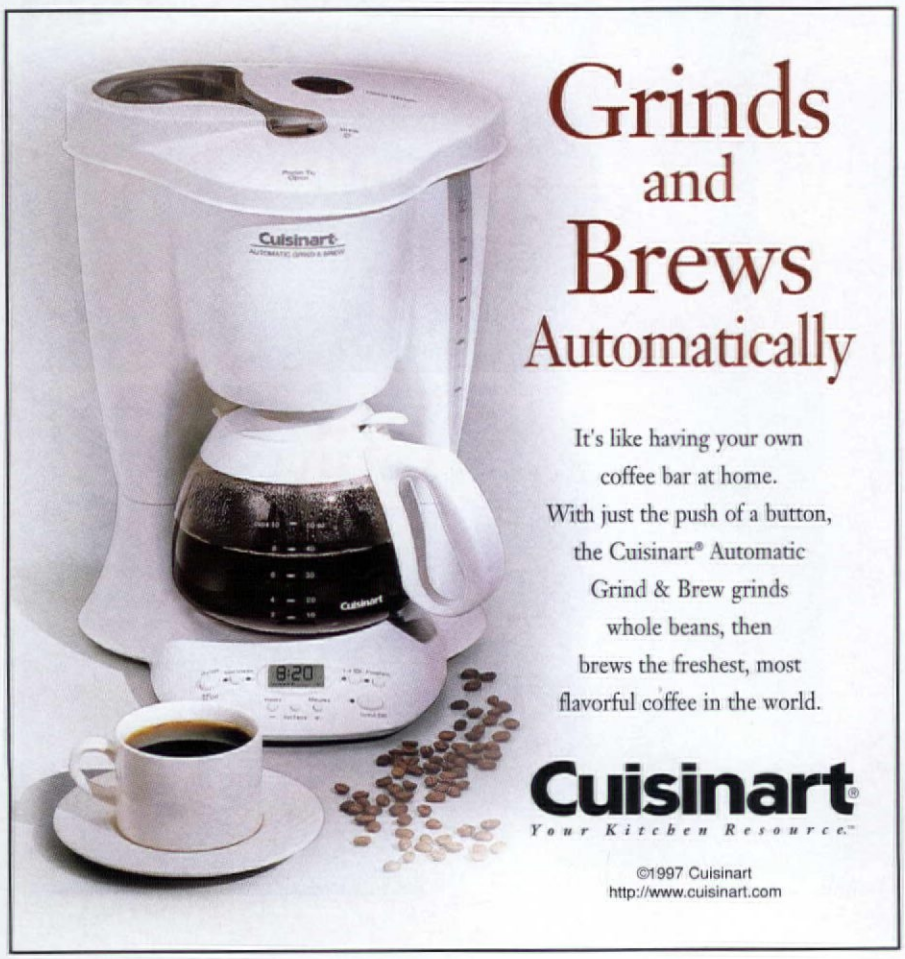
1994 SELENE MERLOT NAPA VALLEY Deep, jammy fruit, tinged with smoke, framed in oak. Personally, I liked the Robitussin bouquet. Bold, gutsy merlot. The '95, tasted in barrel, should be at least as good. Great stuff. $27

1994 NEWTON UNFILTERED MERLOT NAPA VALLEY SPECIAL CUVÉE The hint of bubble gum on the nose yields to a serious adult treat: deep, plummy fruit that keeps on coming. $23

1995 LEONETTI CELLAR MERLOT APPELLATION COLUMBIA VALLEY An Hermès scarf of a wine, decadently silky with subtle, complex flavors and a hint of orange peel. The American Le Pin? $100

1994 MATANZAS CREEK WINERY SONOMA VALLEY MERLOT This one lived up to its legend in our blind tasting. An exuberant blast of plums carries you through to a long, smooth landing. Expensive but delish. $43

1994 PAHLMEYER MERLOT NAPA VALLEY A major wine, with its brooding dark fruit, fleshy, almost chewable texture, and hints of orange peel and smoke. A finish like the dying chord of "A Day in the Life." The '94 may be unavailable but the chocolaty '95 is another beautiful monster. $45



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January 1942

Don't call the doctor. If she's feeling under the weather, all a woman needs is a little well-orchestrated self-indulgence

BY VÉRONIQUE VIENNE

EVEN IN WARTIME there is nothing wrong with a little pampering. *House & Garden* wanted this American Camille to illustrate the importance of indulgence in a time of scarcity. The editors encouraged her to barricade herself in this luxurious bunker where everything she needs is within arm's reach—a cup of tea, her cigarettes, the radio. There must be, the picture insists, a protocol to illness as to everything else. At the mere suggestion of a head cold, the well-prepared woman will pull from her closets an arsenal of trays, a moiré bedrest, a taffeta-covered hot-water bottle, a fleecy Wellington blanket, and a cashmere throw—monogrammed, of course—and deploy them like so much ammunition. To complete the equipment, she might have a makeup table with a mirror-lined lid, a set of "elbow" pillows, and a sunlamp the size of a compact camera to give her cheeks a healthy glow.

Guilt has no place here. A woman should take to bed with absolute faith in the power of coddling to cure.

Véronique Vienne *writes frequently about graphic design, photography, and cultural trends.*

FINALLY, A FLOWER LOVER'S FLOWER COMPANY.

Ahhh, be still my beating wings.

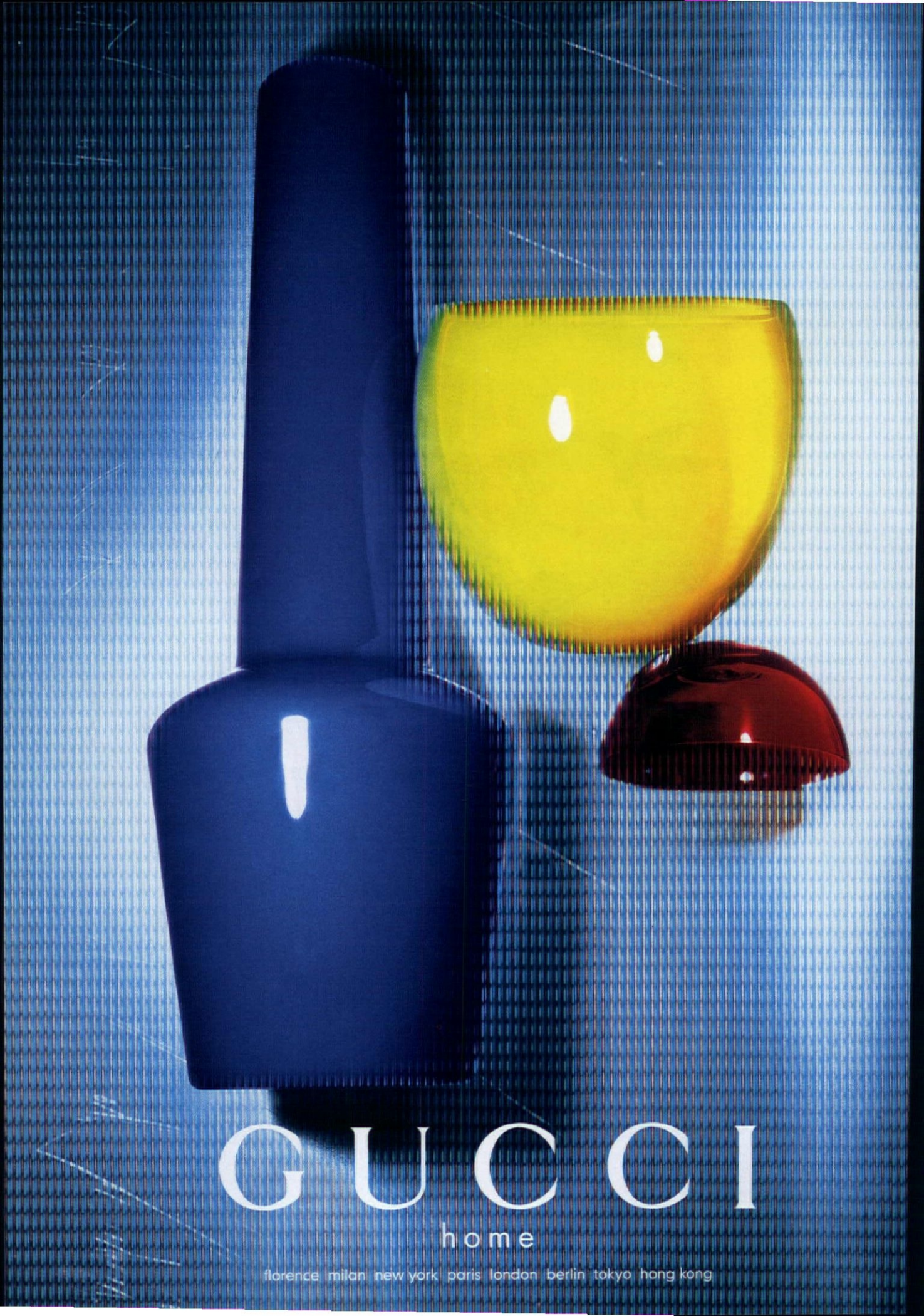


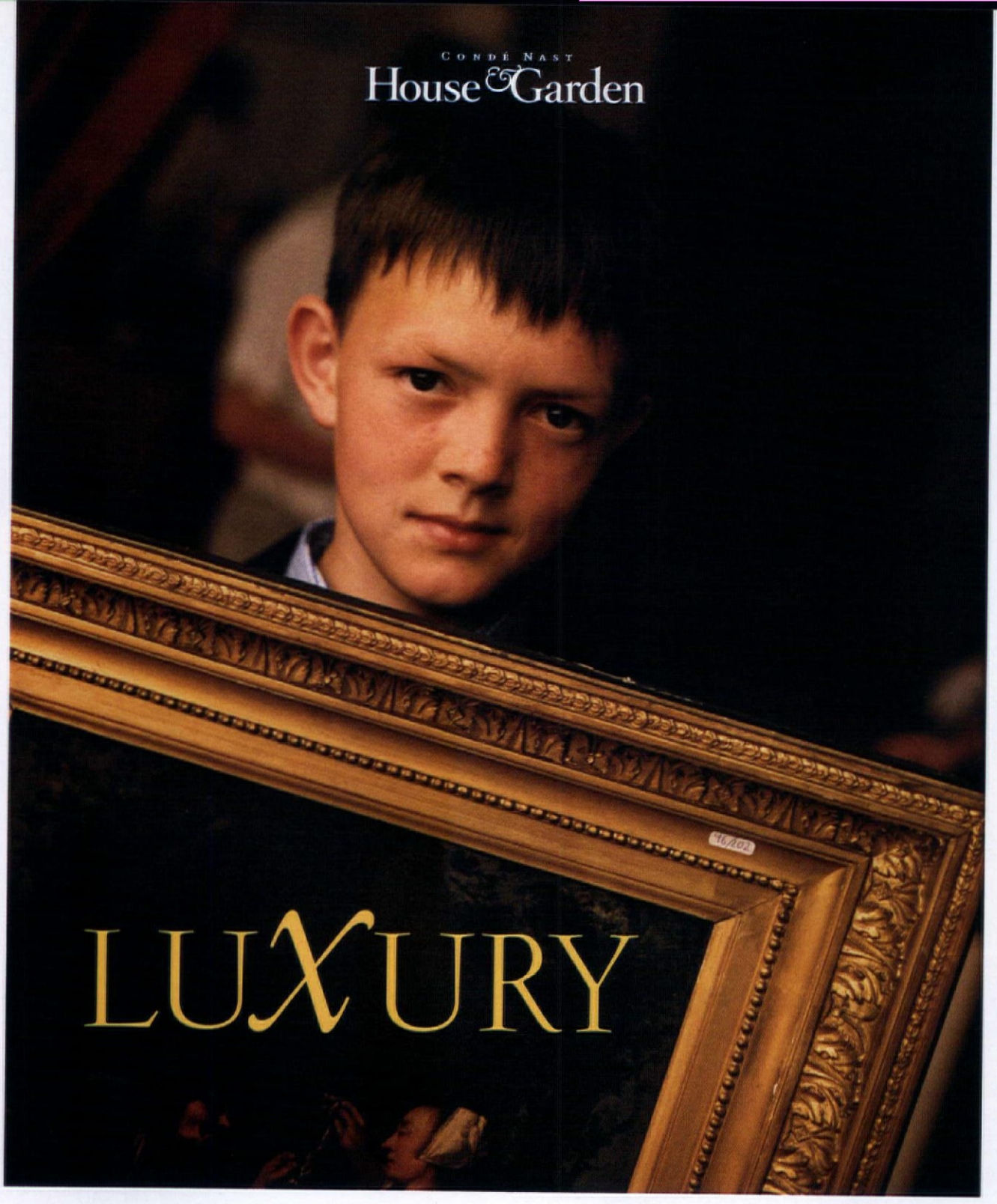
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FIRST PRINCIPLE Our sense of luxury may be born in childhood, in the first experience of strong, simple pleasures: the rich color of finger paints, whiffs of salty ocean air, the touch of a favorite blanket, drifting into sleep with a parent's kiss. We grow. Our tastes mature. We discover cashmere, caviar, and credit cards. In our search for calm and comfort lies a core hope: to recapture a time when the world was forever revealing its sensory delights.



Lavishly painted and textured walls evoke Italy. In the hallway, the ocher background and geometric trim are offset by Barbara Paca's arrangement of flowering cherries and jasmine. The carpet is an antique kilim. The Louis XVI chair is a family piece; behind it is an 18th-century gouache of Venice.

THE LUXURY OF
color

Jewel Tones



Combining the lush palettes of Italy and India, interior designer Lucretia Moroni makes magic in the New York apartment of jewelry designer Annalu Ponti

PRODUCED BY CYNTHIA FRANK WRITTEN BY AKIKO BUSCH

PHOTOGRAPHED BY MELANIE ACEVEDO

THERE MAY BE as many definitions of luxury as there are of pleasure, but one must surely have to do with the satisfaction of the senses through which we experience the world and through which we are assured of being fully alive, sentient beings. Annalu Ponti's apartment is clear evidence that the places we live in can grant us such satisfactions, spelling out how the comforts of home can also offer a constant visual and textural feast. A tonic of color in the asphalt avenues of midtown Manhattan, it is truly a place where we can come to our senses.

Ponti is a jewelry designer, and her apartment also serves as design studio. Her pieces often encompass different styles: a necklace composed of multiple ropes of small rubies has been designed to be worn alone or with chunky rosewood earrings that complement the color of the gemstones. Simple strands of aquamarine might be paired with a more elaborate choker made from larger stones. A black sapphire bracelet is clasped by a diamond snake. Juxtapositions—of scale, of material, of translucence and opacity, of simplicity and complexity—figure consistently in Ponti's pieces.

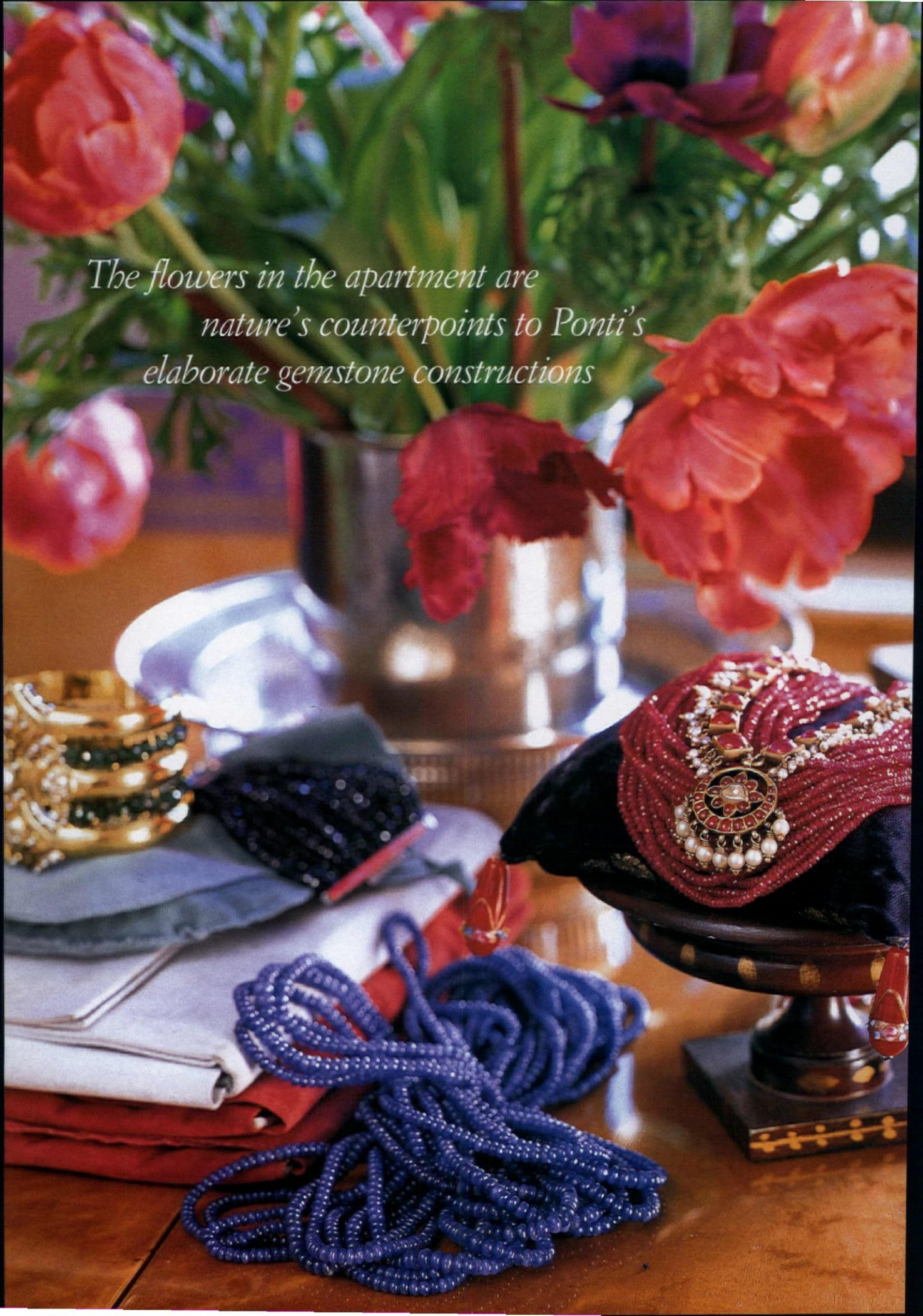
Her work is classical, ornate, and interior designer Lucretia Moroni set out to complement that sensibility. She did so by evoking for Ponti, a native of Turin, "a memory of Italy," where lavishly painted and textured walls are celebrated decorative traditions. "Walking into such rooms is like walking inside a painting," Moroni recalls, and it is indeed the impression that these surfaces give—painted, brushed, sponged, and marbleized in hues and patterns that dazzle the eye. The extravagance of color is accented with painted and stained patterns; applied to walls and floors, the square, diamond, and rhomboid designs have been braided, woven, and otherwise intertwined in a series of equations that add up to a resplendent interior landscape.

But if the painted walls are a memory of Italy, the apartment makes loose references to other moments in the history



Green stripes and sandstone statuary give the living room the feel of a garden. The carpet, bought in Italy, used to belong to the Iranian royal family. The fabrics on the chairs and window shades were custom-made by Lucretia Moroni Studio, NYC. The sepia prints propped up on the mantel reinforce the notion that this is a casual, outdoor space.




The flowers in the apartment are
nature's counterpoints to Ponti's
elaborate gemstone constructions



The focal point of the dining room, seen from the living room, this page, is a large table designed by Moroni. Painted to look like maple (as are the chairs), it doubles as a display space for Ponti's work. Tulips and anemones, opposite page, rival the pieces. Clockwise from far right: ruby beads paired with an Indian necklace from Ponti's collection of antique jewelry, her sapphire bead necklace, and gold, emerald, and diamond bracelet.



The lilac-colored bedroom is tinged with memories. Ponti found the painting of an apostle ("my angel," she says) in her family's basement in Turin when she was thirteen. The bed linens were her grandmother's. The blanket and mirror are from Italy. The bedside lamp is from Victor Antiques, NYC.

of decorative arts. Ponti is drawn to that coincidence of elegance and comfort known as the Biedermeier style, and the proportions and detail of the furniture throughout the apartment convey the stolid grace of that period. Yet the Germanic undertones have been softened with sensuality and lavish color ordinarily associated with the decorative traditions of India. In the bedroom, especially, a Biedermeier table that serves as Ponti's drawing table seems at home with the lilac walls that have the luster and surface texture of silk. Along with faux-bois ocher borders, stenciled accent patterning, and sisal floor covering, the walls evoke the ornate and sensuous arts of India. Just as the color and vibrant patterning applied in the bedroom feed the senses, so does the unlikely fusion of sensibilities fuel the imagination.





Ponti's everyday jewelry—including a pearl cuff and mabe-pearl-and-diamond bracelet—are a study in white and gold. Ponti and her teenaged-daughter, Consuelo, right, share the apartment.

With its garden statuary and green stripes, the living room reads more as an English garden. The stripes vary in width—the thinner, dark green vertical ones have been sponged, while the wider, lighter stripes have a softer strié effect. A hand-painted border at the crown molding, a series of precisely interwoven diamonds, gives further definition to the more lyrical quality of the painted stripes, while unframed prints propped up on the mantel reinforce the notion that this is an improvisational, outdoor space.

The library functions as dining room and display case for Ponti's work. A table designed by Moroni is both the central piece of furniture and the spatial focus of the room. She installed two large mirrors opposite the wide doorways from the living room. They make the room feel somewhat more expansive than its actual dimensions might allow, and the massive table, positioned squarely in the middle of the room, anchors the space.

Moroni has ornamented the table's faux-maple surface with stylized floral faux inlays, creating a delicate decorative landscape that is also a backdrop for Ponti's jewelry. "This is a fantasy maple surface," Moroni stresses, pointing out that, unlike its traditional French counterpart, Italian trompe l'oeil makes gracious accommodations for the fantastic.

That the apartment is an oasis for the senses is underlined by Barbara Paca's floral arrangements. A landscape architect, floral designer, and historian of gardens, Paca studies the meaning attached to plants and garden planning. Here, however, her approach is more sensual than scholarly. In the library, a Pompeiian plant stand offers a riot of parrot tulips, deep red amaryllis, purple sweet peas, and white jasmine. On the dining table nearby, silver tumblers embrace the same blooms in smaller, more demure bouquets. And in other rooms, there are fantasy tulips that might have been transplanted from a Dutch painting; a gathering of white anemones; a spray of flowering cherry—all of them nature's counterpoints to Ponti's elaborate gemstone constructions.

Paca's constantly changing arrangements are an essential ingredient in this interior landscape. With their implicit message about the evanescence of natural beauty, these temporary blooms are necessary and poignant punctuation to this celebration of sensual indulgence.

Akiko Busch *is a contributing editor to this magazine.*

the luxury of COLOR

"COLOR IS THE ONLY TRULY SUBJECTIVE SENSE. *If you say something is hard, you can bump your head against it, but color has no other reference. You can't check it out with another sense, and that makes it really alive. There's an old quote from Hans Hofmann, the painter: "In nature, light creates color. In painting, color creates the light." Color in a room is very tricky, though: too much of a bright color can quickly become torture. Richly saturated color is joyful, but you have to measure it out very carefully. When it's right, a total ambient light comes off it. It's warm and livable."*

PETER PLAGENS, *artist and art critic for* Newsweek



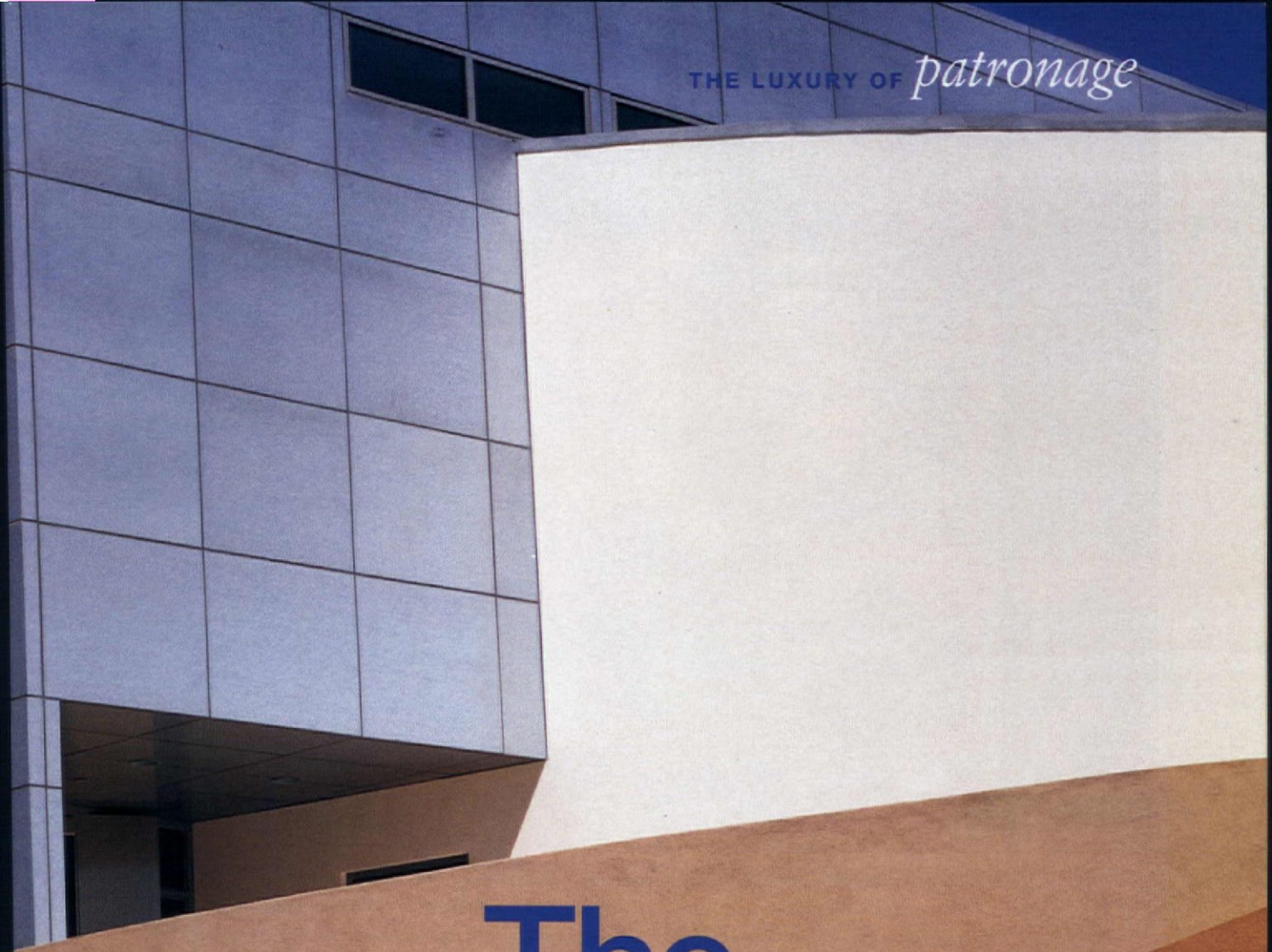
Blass AND Books

FROM HIS SPECTACULAR PERCH in a favorite maple tree in northwestern Connecticut, fashion designer and New York Public Library board trustee Bill Blass explains that reading is his greatest luxury: "Reading is a way of being alone in a wide world of escape. It means I'm never bored. I buy my books at the Madison Avenue Bookshop in New York or the Tattered Cover in Denver, Colorado—three floors of books in a former department store! Oh, sure, we were read to as children in Indiana, and I'm pretty certain the first book I read on my own was *Huckleberry Finn*. This summer I'm rereading Colette, she doesn't date. My favorite author is Willa Cather. Contrary to reports, no, I'm not writing a book, although the idea is in my mind, and, no, there isn't a particular fictional character I try to copy. After all, I invented myself."

PHOTOGRAPHED BY PASCAL CHEVALLIER



Gwathmey describes the house as cubist because it is meant to be seen as a series of fragments. The exterior is a collage of materials: cleft-cut Indiana limestone blocks, zinc panels, right, and stucco in Tuscan colors, far right.



The Maker's Mark

Charles Gwathmey fashioned every detail of his clients' house as if it were a piece of sculpture. He even created the plinth of land it sits on

BY WENDY MOONAN PHOTOGRAPHED BY ANITA CALERO



A stainless-steel front door on an offset pivot, above, opens to the bridge linking the two parts of the house. In the living room, opposite page, the side tables, sofa table, and coffee table were designed by Gwathmey. The sofa and armchairs by Jean-Michel Frank and the Eileen Gray rug are from Écart International. Josef Hoffmann's rocking chair faces the splendid view of the Pacific.

ARCHITECTS EFFECT magical transformations all the time, but few can claim to have created solid land out of thin air. That sort of miracle is reserved for Charles Gwathmey, who performed it for two young movie moguls in Los Angeles. After the couple bought a small parcel of land near the top of Pacific Palisades, he took the quarter acre of buildable land on the property and transformed it into a site substantial enough to accommodate an 18,000-square-foot house.

"For the first time, I had a site with no land but a great view," says Gwathmey, of Gwathmey Siegel & Associates Architects in New York. He took the limitation and turned it into an asset. "Not only were we able to design the building; we were able to design the site. These were two distinct construction projects." It took more than a year to stabilize the cliff by sinking sixty caissons sixty feet into the bedrock and building a series of retaining walls. What Gwathmey made, essentially, was an elaborate pedestal for the house.

The site has three views, with three different personalities: one of the canyon and Will Rogers State Historical Park to the west, one of the ocean to the south, and one of the city, to the southeast. Gwathmey wanted to capitalize on all three. His solution was simple but also elaborate. He designed the house in two parts and linked them by a transparent bridge. The lower part—a three-story, C-shaped stone pavilion—sits on a grassy, semicircular promontory; it houses the master bedroom, kitchen, and formal entertaining areas: living room, dining room, billiard room, and den, all of which face the Pacific and the dramatic L.A. skyline. The second part of the house is rectangular and tucked into the hillside behind the first. It contains all the film-production spaces: his-and-hers offices, conference room, screening room, archives, and library, as well as bathrooms, dressing rooms, a children's suite, guest bedrooms, a gym, and 2,000 square feet of storage.

"The idea is that the two parts are tied together both vertically and horizontally," says the architect, whose firm completed additions to the Guggenheim Museum in 1992 and, this spring, to the Henry Art Gallery at the University of Washington in Seattle. Gwathmey thinks the house, like the Henry, represents a turning point for him. "Historically, our buildings have been singular, experienced as single objects," he explains. "But as you walk around this house, you can't see it as one sculptural form. You are meant to see the house as a series of pieces, or layers of fragments. It's much more cubist and collagelike than our other buildings."

In fact, from the east the house looks like an early Braque, a collage of terra-cotta, ocher, and white stuccoed walls against the limestone pavilion and steel roofing. (*continued, page 176*)



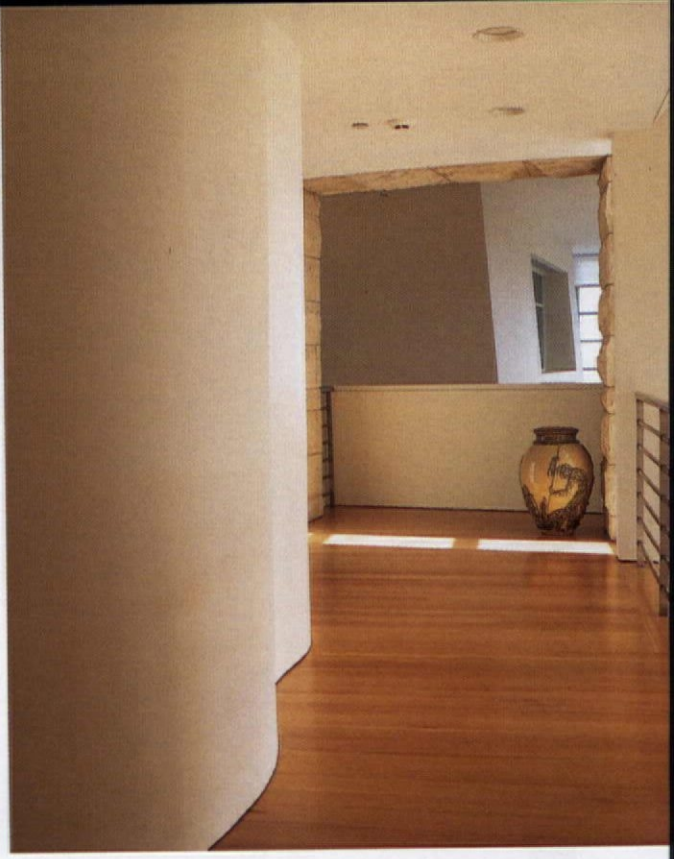


The dining room is suspended from steel roof beams, leaving space for a skylight between its limestone wall and the ceiling. The WPA-era mural, this page, is from a high school in Stamford, CT. The 1968 Scarpa Doge table is from Palazzetti, NYC. The Bellini Cab chairs are from Cassina. The collector's cabinet is by Josef Hoffmann. The Constantin chandeliers by Andrée Putman are from Baldinger Architectural Lighting, NY.


"You can't see this house as one sculptural form. You are meant to see it as a series of pieces or layers of fragments"
– CHARLES GWATHMEY



The library shelves display the owners' collection of first editions. The leather Bugatti-style chair and Jean-Pierre Dovat ottoman from Domus, NYC, are by de Sede of Switzerland.



The hall leading to the master bedroom has a sensuous double curve. Since the wall does not touch the floor, the curve is subtly accentuated by the reveal between wall and floor.



The island in the kitchen is made of European unsteamed beech topped with butcher block. The stainless-steel cabinets for the stove were made by Doubarn Sheet Metal, Inc.



The perforated beech-wood lockers opposite the bathrooms provide good ventilation. The husband's bathroom has a Jacuzzi tub, while the wife's is equipped with a steam show



The grid of the elegant steel window echoes the stainless-steel railing. Its rural view, of the canyon and the Will Rogers park, contrasts with the sight of L.A. from the living room.



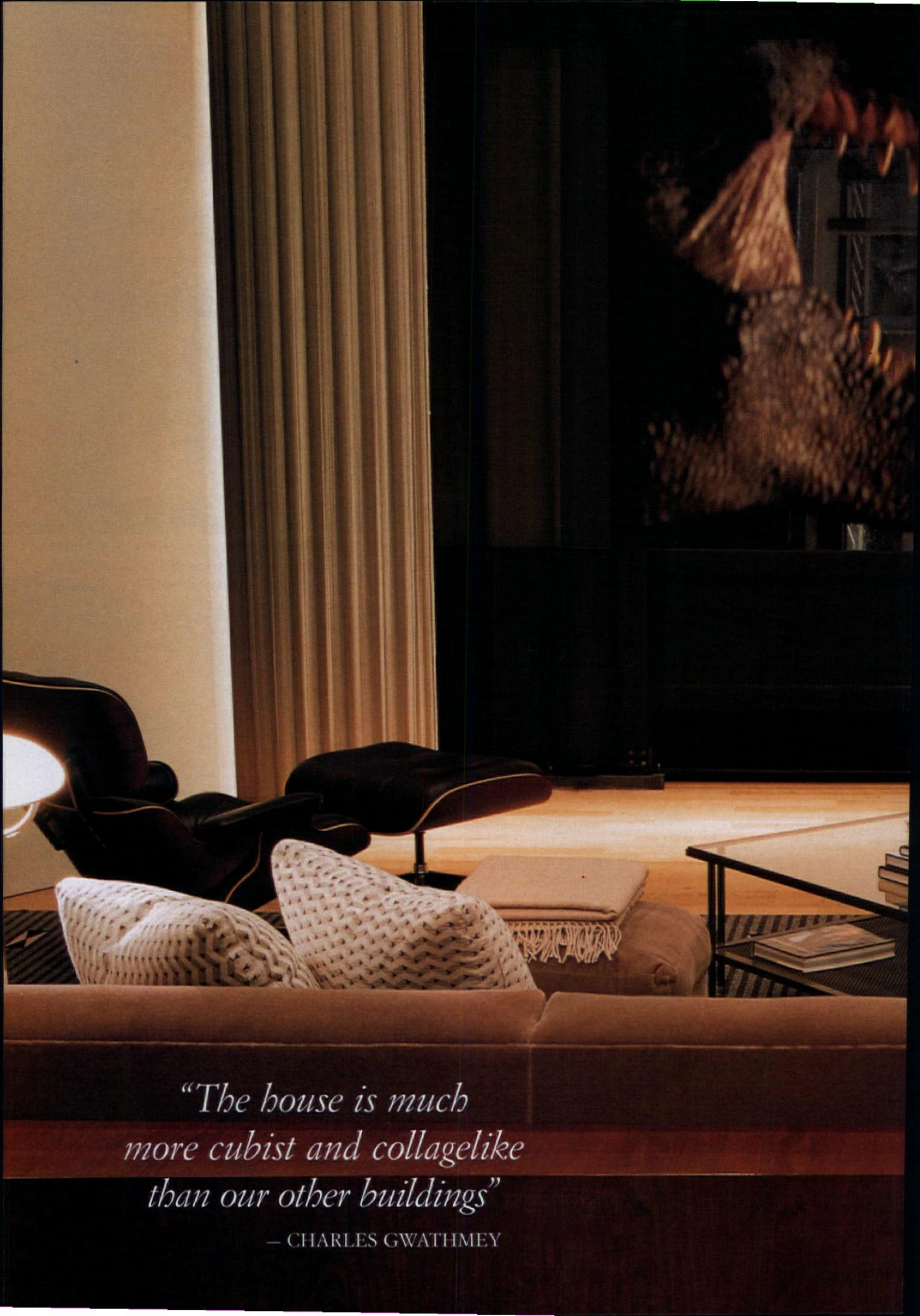
The china, designed by Gwathmey, was made by W. C. Bunting Co. The 1952 Koppel pitcher and 1902 Falke tureen are from Historical Design, NYC. The flatware is Spratling.



The bathroom for the woman of the house has a shower with a precision-fitted, steel-framed door. The nickel shower handles are by Paul Associates, from Martin Lane.



The husband's bathroom is designed with a masculine ambience. The chrome heated towel bar from Martin Lane, at left, offsets the otherwise spartan air.



"The house is much more cubist and collagelike than our other buildings"

– CHARLES GWATHMEY



The screening room, with its rows of Eames lounge chairs and ottomans from Herman Miller, and Le Lac coffee table by Andrée Putman, is as dramatic as any movie.

the luxury of **PATRONAGE**

"ONE OF THE BEST THINGS *that can happen to an architect is to have a Medici for a client. Think of such modern Medicis as Edgar Kaufmann, Sr. (Frank Lloyd Wright's Fallingwater), or Mildred Bliss (Philip Johnson's gallery for pre-Columbian art at Dumbarton Oaks). Clients pay the bills and set the tone. Even Wright and Johnson gave them credit for their contributions."*

PETER BLAKE, *architect and author of* No Place Like Utopia

Inside, the house is pale—quiet background colors for the owners' collection of early-twentieth-century American paintings. The feeling is as quiet and serene as an art gallery's. Elegant materials are left in their natural colors: pale beech cabinets, white-oak floors, plaster walls, bluestone, and limestone.

The stone pavilion is quite grand—65 feet wide and 19 feet tall—and the furniture, much of it designed by Gwathmey, is overscale, although the fit between the two is so perfect you don't really notice. In the living room, the architect had a stone table built into the back of an 11-foot Jean-Michel Frank-style sofa. Inspired by Carlo Scarpa, he designed a glass coffee table seven feet in diameter that reveals the Eileen Gray rug beneath it. There are also Gwathmey-designed drinks tables and four Jean-Michel Frank club chairs.

The pavilion wall is sheathed with cleft-cut limestone, and the noonday sun creates dramatic shadows in its textured surface. Since the stone is purely decorative—the pavilion floor is suspended from steel roof beams—Gwathmey emphasized a floating feeling by creating a skylight between the wall and the ceiling. "It's an allegory," Gwathmey says. "We 'excavated' the site, found a ruin, and hung an object in it."

For all its monumental size, Gwathmey's project has been designed down to the smallest details with the owners in mind: custom-made movie-script boxes line the shelves in one office. An 800-square-foot gym, with twenty pieces of equipment, overlooks an infinity pool that abuts the canyon's edge. There's a sports bar, complete with beer on tap and a popcorn machine, where the owners display their mementos from working on the Los Angeles and Atlanta Olympic committees. In the library, cherry shelves display the couple's first editions (a professional archivist has her own office). The screening room has two tiers of down-filled couches and leather Eames reading chairs with cashmere throws.

Interestingly enough, in this day of the designer kitchen, the couple was content with an efficiency model; the wood island has nine separate drawers for pastas, beans, and grains.

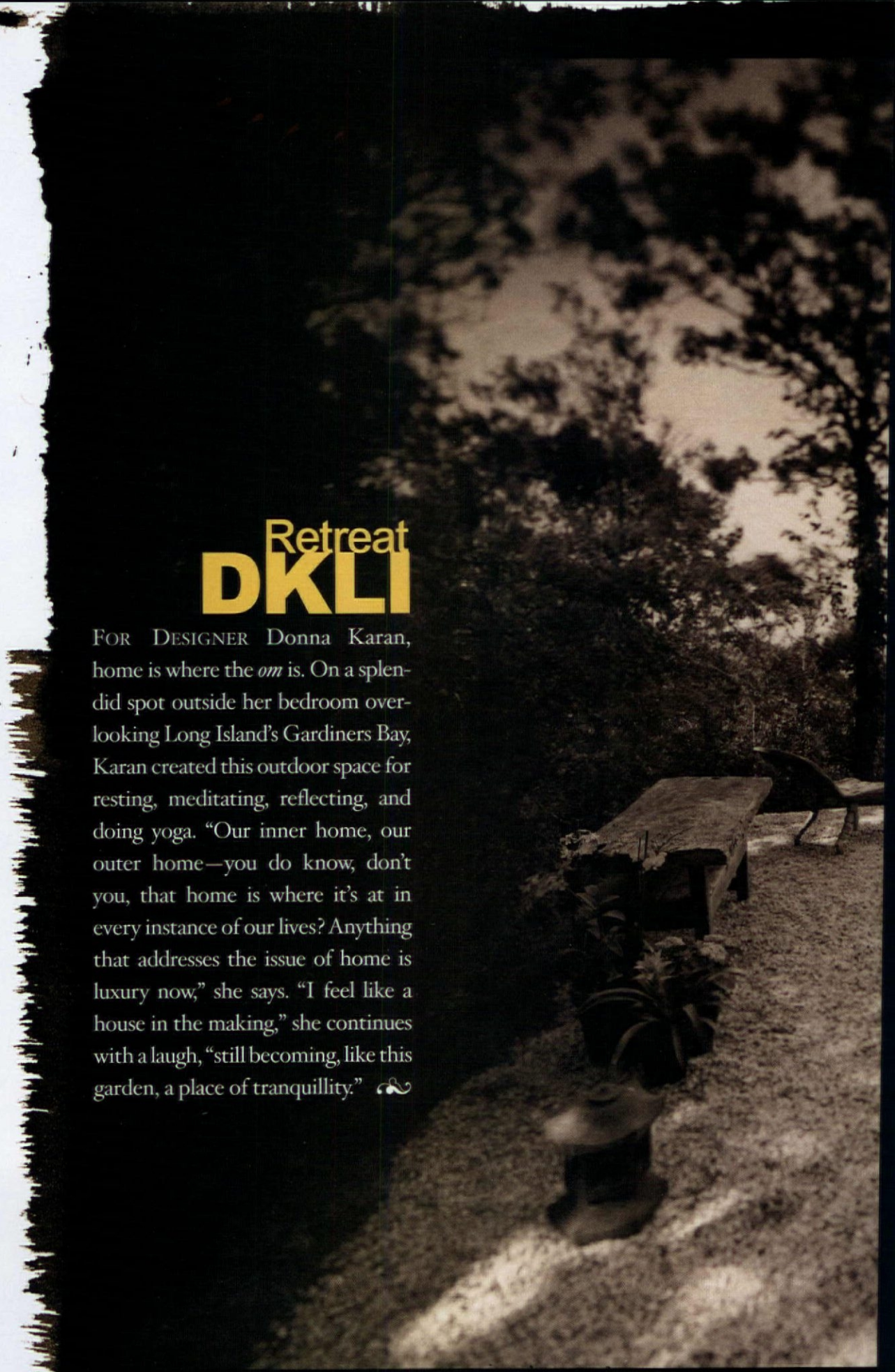
The site was unique and so were the clients. "It was an uncontaminated opportunity," Charles Gwathmey says, reflecting on his patrons. "Their engagement with the project and their risk-taking was 100 percent."

Wendy Moonan *writes about architecture for this magazine.*



Lit at evening, the living room is at the far left, the master bedroom, kitchen, and billiard room are in the center, the dining room is at the right. The furniture by the infinity pool, opposite page, is by Summit. Sources, see back of book.





Retreat DKLI

FOR DESIGNER Donna Karan, home is where the *om* is. On a splendid spot outside her bedroom overlooking Long Island's Gardiners Bay, Karan created this outdoor space for resting, meditating, reflecting, and doing yoga. "Our inner home, our outer home—you do know, don't you, that home is where it's at in every instance of our lives? Anything that addresses the issue of home is luxury now," she says. "I feel like a house in the making," she continues with a laugh, "still becoming, like this garden, a place of tranquillity."

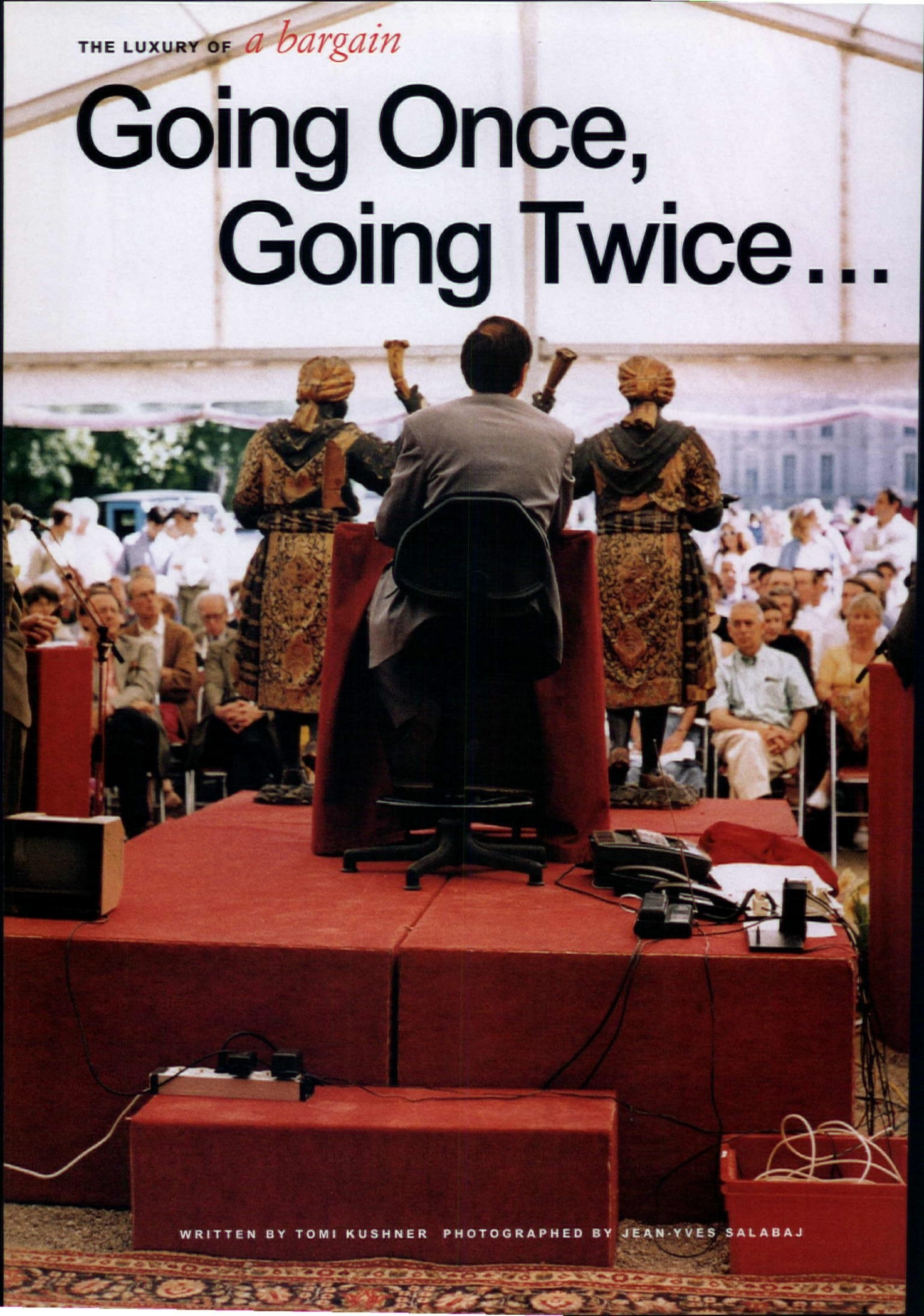
PRODUCED BY POLLY HAMILTON

PHOTOGRAPHED BY KENRO IZU



THE LUXURY OF *a bargain*

Going Once, Going Twice...



WRITTEN BY TOMI KUSHNER PHOTOGRAPHED BY JEAN-YVES SALABAJ

But not gone! Châteaux owners of the Loire Valley defray costs by holding their annual yard sale



A precious castoff, this page, from a castle in the Loire Valley is brought to be auctioned at the annual yard sale at the 17th-century Château de Cheverny. Auctioneer Philippe Rouillac, opposite page, accepts bids on a pair of early-19th-century Venetian statues.









EACH SPRING, astute collectors, curators, dealers, and decorators make a pilgrimage to the seventeenth-century Château de Cheverny in the Loire Valley, 120 miles south of Paris, to take part in an auction of items from nearby châteaux.

This year, the first items on the block were thirty-eight drawings from the collection of the Marquis de Sade (yes, that Marquis de Sade). Other treasures were an equestrian drawing by Delacroix, paintings by Fragonard, a Toulouse-Lautrec lithograph, and theatrical items that once belonged to Jean Anouilh, such as Gaston Baty marionettes and a Paris Opera maquette with scenes from *Robert le Diable*.

As often happens, many of the items wound up staying in the neighborhood. Among a lawn full of exotic automobiles, a Ferrari had prompted calls from all over Europe but in the end was bought by a friend of the owner of Cheverny and promptly driven to its new home a mile away.

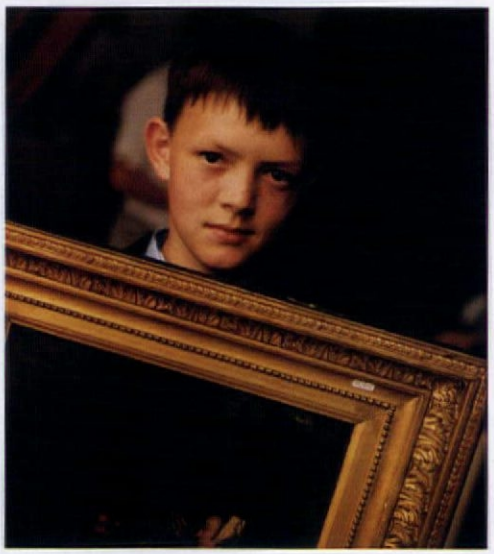
There are always comic mix-ups. After an American couple's eager bidding on a Picasso drawing netted them the prize, they discovered to their horror that they had overlooked a zero. The piece they thought they had purchased for 10,000 Fr. was actually 100,000 Fr. To help them out, auction organizers found another buyer at the bid price, at which point the couple decided to pay the higher price and keep their Picasso.

Apart from getting and spending, the pleasures of the day arise from discovering Old World treasures in an Old World setting—and in knowing that as long as the auction continues, *l'ancien régime* is alive and well in the Loire.

Tomi Kushner *creates reeditions of European garden furniture through her company Les Jardins Au Soleil.*

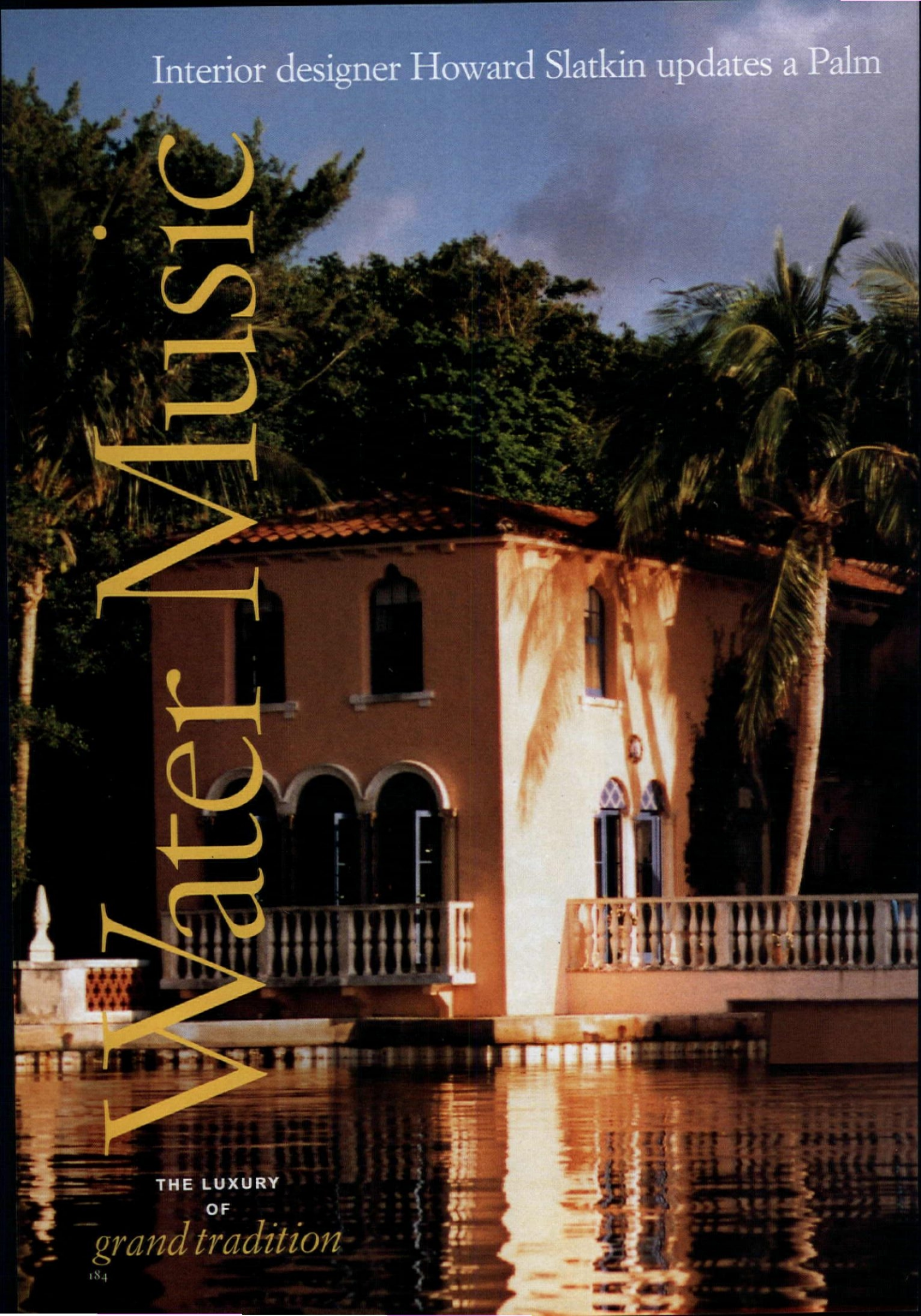








The upscale yard sale featured such princely objects as a Gaston Baty marionette, opposite page, top left, that belonged to French playwright Jean Anouilh and an early-19th-century maple chest with ebony inlay, opposite page, top right. Descendants of the Marquis de Sade sold part of his collection of landscape drawings, top center. Organizer Flore de Brantes, with her mother, top right, the Marquise de Brantes, who originated the annual event. A 19th-century maquette, opposite page left, depicts the Paris Opera in miniature. A boy carries off a gilded frame, above. At a preview, right, bidders examine the merchandise before it is carried out to the château's most un-yardlike yard for the sale. Sources, see back of book.



Water Music

Interior designer Howard Slatkin updates a Palm

THE LUXURY OF *grand tradition*



Slatkin and his clients believe in luxury that a young family can live with: hence the densely patterned (read childproof), custom-made wallpaper, sofa, and drapery fabrics in the salon. Over the Louis XV marble mantel is Émile-Jean-Horace Vernet's *The Hunt*, from the owner's collection. Lions, the motif of the house, lurk in the Ziegler carpet and in the corner blocks of the twin Italian gilt-wood consoles, ca. 1770.



Informality rules in the end of the salon, where sofas are done in creamy cotton and can accommodate children in bathing suits. A French table, ca. 1850, from Czarina, Monte Carlo, sports a chessboard, and one of a pair of Louis XV chandeliers (detail, opposite page) from Kraemer et Cie, Paris, lights up an inlaid ceiling, hand-painted in the Slatkin studio.



In quest of a perfect ceiling, Slatkin had his craftsmen carve and paint 483 pieces of wood that were assembled into what must be Florida's loftiest jigsaw puzzle

Venetian palazzo wrapped around a central courtyard and graced with stone balconies, arched windows with trefoil surrounds, a gondola slip. Casa di Leoni (funded by the eponymous Leonard and inspired by the winged lions of St. Mark's) took shape. During this time Mizner himself was being lionized by Palm Beach society; then in 1929 the stock market crashed and so did he. His fortunes shattered, he died in 1933. Casa di Leoni, along with other Mizner creations, eventually fell into disrepair.

And so the fairy tale begins. On the shores of Lake Worth, one summer day in the early 1990s, a little palace was desperately in need of a prince. He (a successful young American financier) arrived by private jet, bringing with him a magician (a role played, naturally, by an interior designer) who would rouse the palazzo from its long sleep.

"The house was literally the Addams family ruin," says Howard Slatkin, of the renowned New York design firm Howard S. Slatkin, Inc. The exterior walls were a ghostly cement color; three French doors had been replaced by a garish picture window. The windows and doors had been Sheetrocked over. Intricate paneling in the dining room had all but rotted away. The client asked Slatkin if the house could be refurbished by Christmas. "As I argued about the difficulty," Slatkin says, "my client told the agent, 'I'll take it.' "

NOW WAS THE TIME for magic. Slatkin called in his brother and business partner, Harry, and got to work. That meant alerting the craftspeople who do custom work for the Slatkins. It also meant conferring with the princess, Slatkin's eagle-eyed client and muse. Next came a shopping trip to Paris, where the first purchase was a fabulous Ziegler carpet, from the estate of the Baron A. de Rothschild, that "magically has scattered about rather naïve lions, which is the motif found throughout the house," says Slatkin. He has much in common with Mizner, especially in the vision department. The Rothschild style, he realized, would create a perfect


ILLUMINATED MANUSCRIPTS
Pirelli Calendar Classics



The pool salon owes its wild civility to a mélange of fabrics, from leopard-printed pillows from Le Manach, Paris, and carpet from Braquenie, Paris, to the geometric floral upholstery and drapery, also from Le Manach. Water warriors can relax on the sofas, which convert into daybeds.



environment for the client's collection of important nineteenth-century Orientalist paintings. He also knew that he was decorating for "a very young family, so it had to be livable; it had to have pattern and coziness and a sense of luxury." That meant (and this is the modern twist) furnishings in the grand tradition, in a house designed for comfort and use.

Chance encounters are not rare in Paris, and Slatkin soon unearthed a Louis XV marble mantel, also from the Rothschild collection, and a pair of resplendent Louis XV chandeliers. With no time for elaborate wall treatments, the designer turned up a fabric with coral tones that would complement the carpet. The princess chose custom-colored upholstery fabric from Bennison Fabrics in London that "we cut and sewed in a month." And so the aptly named salon began to take shape.

In quest of a perfect ceiling, Slatkin commissioned artists in his studio to carve and paint 483 pieces of aged wood that were then assembled into what must be Florida's loftiest jigsaw puzzle. "The client tells me that people have said, 'Well, I can see why you bought this house, for that ceiling alone!' "

Add: eighteenth-century Italian gilt-wood consoles, Louis XIV taborets (stools) covered in silk velvet, unlined silk taffeta curtains on bronze-doré rods, and you have . . . a room where

"It had to be livable. It had to have pattern and coziness"

–HOWARD SLATKIN



Like a masked reveler at a Venetian ball, in the dining room, opposite page, battered antique paneling is concealed behind custom silk tenting and draperies. Most of the furnishings, including Venetian glassware (detail, above), the French Empire candelabras signed by Thomire, and the 19th-century painted leather Dutch chairs, come from Czarina.





"You need warm colors in a bedroom," says Slatkin, who made this one glow with custom wall fabric and curtains from Le Manach. The carpet was designed by the owner and Slatkin. The bed's headboard and baseboard are covered in stenciled velvet. George III armchairs and egg-and-dart moldings are classic flourishes.

The attention to detail is staggering, especially since this is a smallish house

the kids can kick off their shoes. Pattern is everywhere. "When the house was being done," Slatkin explains, "the twin boys were eight and the daughter was a tomboy of eleven. So there was a real need for camouflage."

SLATKIN ALSO CAREFULLY reclaimed the exterior. One of his clients' favorite houses was Yves Saint Laurent's Marrakesh villa, a Moorish-style terra-cotta masterpiece. "We just painted the walls in that pale, warm apricot color, so that the house glows," says Slatkin. He restored the French doors that open onto the courtyard, rebuilt the balcony. In the spirit of Mizner, he installed a fountain and paved the courtyard with native coquina stone. "I'm always thinking," says Slatkin, "what would Mizner have done? This is not at all how he decorated. But I think this is how in his dreams he would see it."

Mizner would surely have warmed to the intricate tile work and custom trim. The latter is especially notable in the pool salon, a gorgeous, airy creation framed by applied bamboo and rattan moldings. It also boasts the ultimate in camouflage—a leopard-printed carpet. "You can drop anything in the world on it," says Slatkin, "and it only enhances it."

The dining room presented a quandary: how to deal with Mizner's beautiful but battered paneling. The solution was tenting, a striped silk woven and stenciled in Italy. Under the subtly lit canopy are a Venetian-style table and a set of pristine nineteenth-century Dutch chairs with painted leather seats.

The attention to detail is staggering, especially since this is a smallish house. The place was built for relaxation: hence the gondola port, now home to a Sunfish, and the courtyard from which the boys and their father fish. "It's a little bit of Tom-Sawyer-comes-to-Palm-Beach," Slatkin fondly remarks.

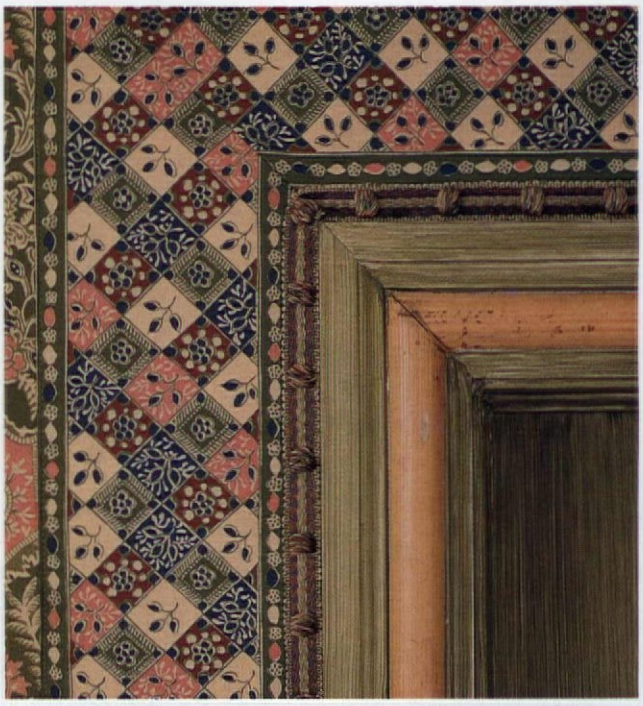
No room is more relaxing than the master bedroom, with its exotic interior Moorish arches, gold-leaf egg-and-dart molding, and custom-made bed with a leopard-print-upholstered headboard and footboard. Slatkin points out the rock-crystal finials on the curtain rods. "I think crystal adds good vibes to a room. And all of my women clients know that crystals bring good luck—they like them in the form of diamonds."

Slatkin understands the people who live in his houses. He knows that there is no limit to good craftsmanship, or good taste. The Preservation Foundation of Palm Beach recognized this when they awarded Slatkin's restoration the coveted Ballinger Award in 1995. And the prince and princess confirmed it one Christmas Day, when they arrived in Palm Beach to find that the miracle had happened. "They absolutely died," Slatkin remembers, beaming. "It was worth everything to see the expression on their faces." Now that's a fairy-tale ending.

Cathleen Medwick *is a contributing editor to this magazine.*



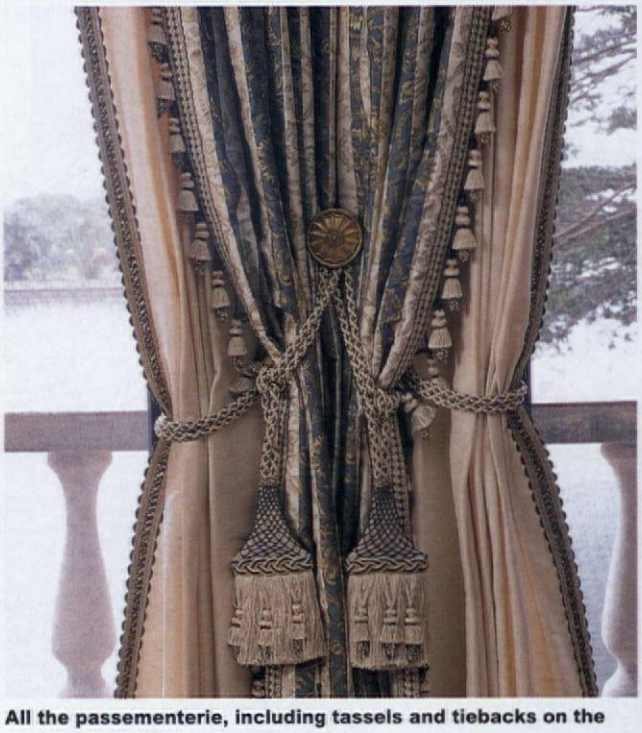
In Mizner's spirit, Slatkin's firm had more than 1,500 hardware designs, including a signature lion, made by a French foundry.



The guest bath has bamboo and rattan moldings created by Slatkin. The border fabric, from Le Manach, was cut to order.



To complement the moldings and create a tropical ambience, bronze-doré bathroom fixtures were made to resemble bamboo.



All the passementerie, including tassels and tiebacks on the dining-room curtains, were custom-designed by Slatkin's firm.

the luxury of THE GRAND TRADITION

"WHEN THE GRAND TRADITION *first came to America, 120 years ago, this was a young country with no taste of its own. The grand tradition offered aesthetic security. Decorating of this kind is wonderful today in part because we are searching for order, symmetry, and balance. The tradition offers a sense of comfort. You can go all out, yet feel safe because you have an association with the aristocratic past. The notion of bringing back craftsmen, handmade things, is very appealing. There's a nostalgia we feel for that tradition now, when fashion changes daily."*

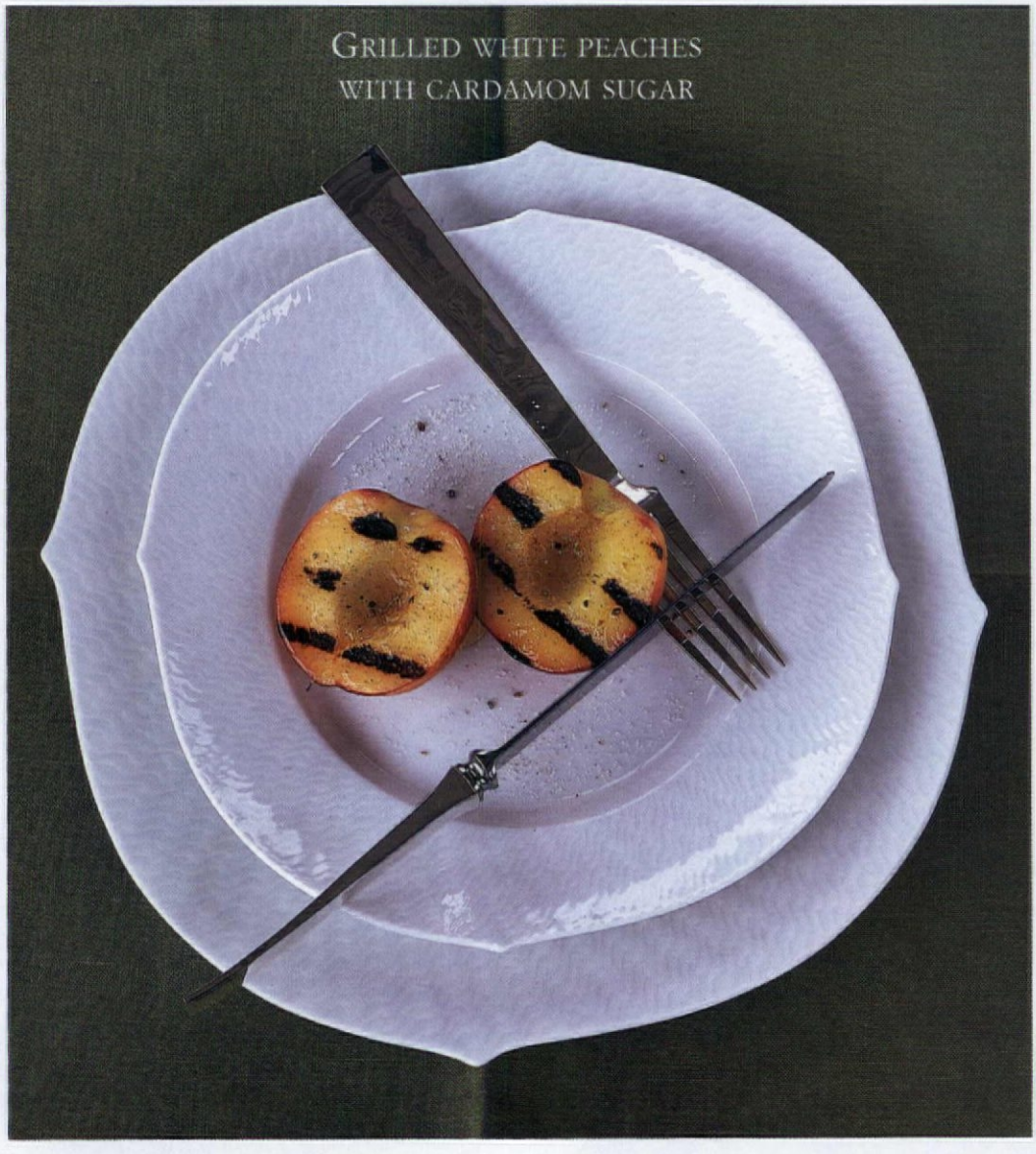
ELIZABETH HAWES, *author of* New York: How the Apartment House Transformed the Life of the City.



In the Mediterranean mood, Slatkin added a fountain to the courtyard. The blue tile work was inspired by Yves Saint Laurent's Moroccan hideaway. The native coquina tile is laid in a parquetry design. The furniture is from Triconfort's Normandy collection. Sources, see back of book.

This Could Be

The solitary ingredient is a single note. Combine it with two or three others to strike a chord that will astonish and delight



It is hard to improve on the luxury of a white peach eaten straight from the tree. Even so, to brush the halves with olive oil and grill them over a fire, sprinkling on cardamom and sugar when you flip them, above, is to know why mankind once obsessed about the spice trade.

The loamy funk of Old World summer black truffles, right, meets its soulful New World match: Shave the truffles over quick-cooking grits that have been simmered in good-quality chicken stock (instead of water), then livened with salt, pepper, and some sautéed shallots.

the Perfect Fit



GRITS WITH TRUFFLES

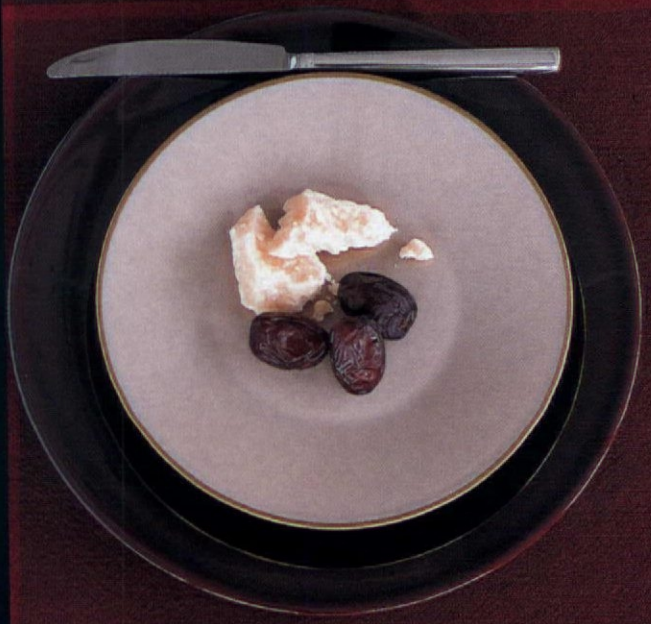
PRODUCED BY LORA ZARUBIN PHOTOGRAPHED BY ANITA CALERO STYLED BY JEFFREY W. MILLER



Foie gras and mango

Perhaps there is a texture more wildly self-indulgent than the silk satin of terrine de foie gras; perhaps not. But there is nothing more self-indulgent than eating this tenderly savory substance with slices of sweet ripe mango followed by consciousness-expanding sips of the 1967 Château d'Yquem, a landmark vintage sauterne that is all gold and saffron and inconceivable roundness. Who says money can't buy happiness?

The Black Sphinx date harbors the honeyed softness of some lush biblical candy. More than one or two would cloy, but put them with the best parmigiano-reggiano and the problem is when to stop. The cheese is the philosopher of the pair; the date, the voluptuary.



Parmesan cheese and Black Sphinx dates

There is something counterintuitive about the combination of fresh sheep's-milk ricotta and Meyer lemon-and-lime marmalade warmed ever so slightly. The surprise: it's the gentle, crumbly cheese that is sweet against the marmalade's bracing citrus rush.



Sheep's-milk ricotta with lemon marmalade



Sometimes luxury resides in evanescence. This rule applies to fragile *fraises des bois*, from their haunting perfume to the crackle of their tiny seeds. Dipped in crème fraîche, each one seizes the moment.



Crème fraîche with fraises des bois

Simple is as simple does. Add a wedge of the best French Roquefort cheese you can find to a handful of crisply toasted walnuts. Drizzle on a gutsy orange-blossom honey that has been gently warmed and prepare for a roller-coaster finish to your dinner party.



Roquefort cheese with orange honey and walnuts

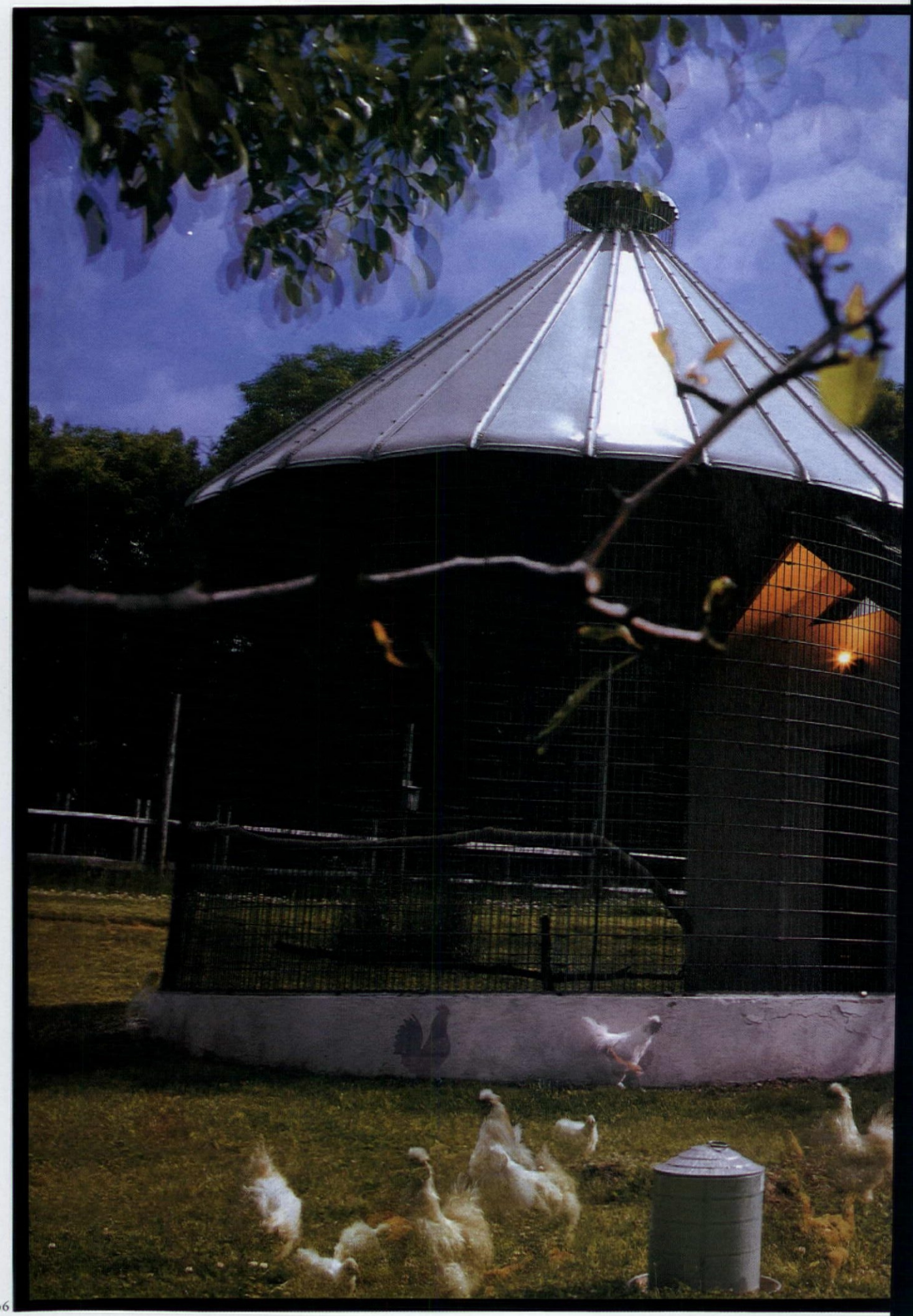


The pleasure of serious chocolate can be savored at length over a glass of smoky, autumnal Maury wine, the fortified French dessert wine from Mas Amiel whose ruby-amber glints demand a finely blown glass. The two vastly different sweetnesses amplify rather than overwhelm each other, and their flavors linger as warm as embers.

BITTERSWEET CHOCOLATE
AND MAS AMIEL'S MAURY WINE

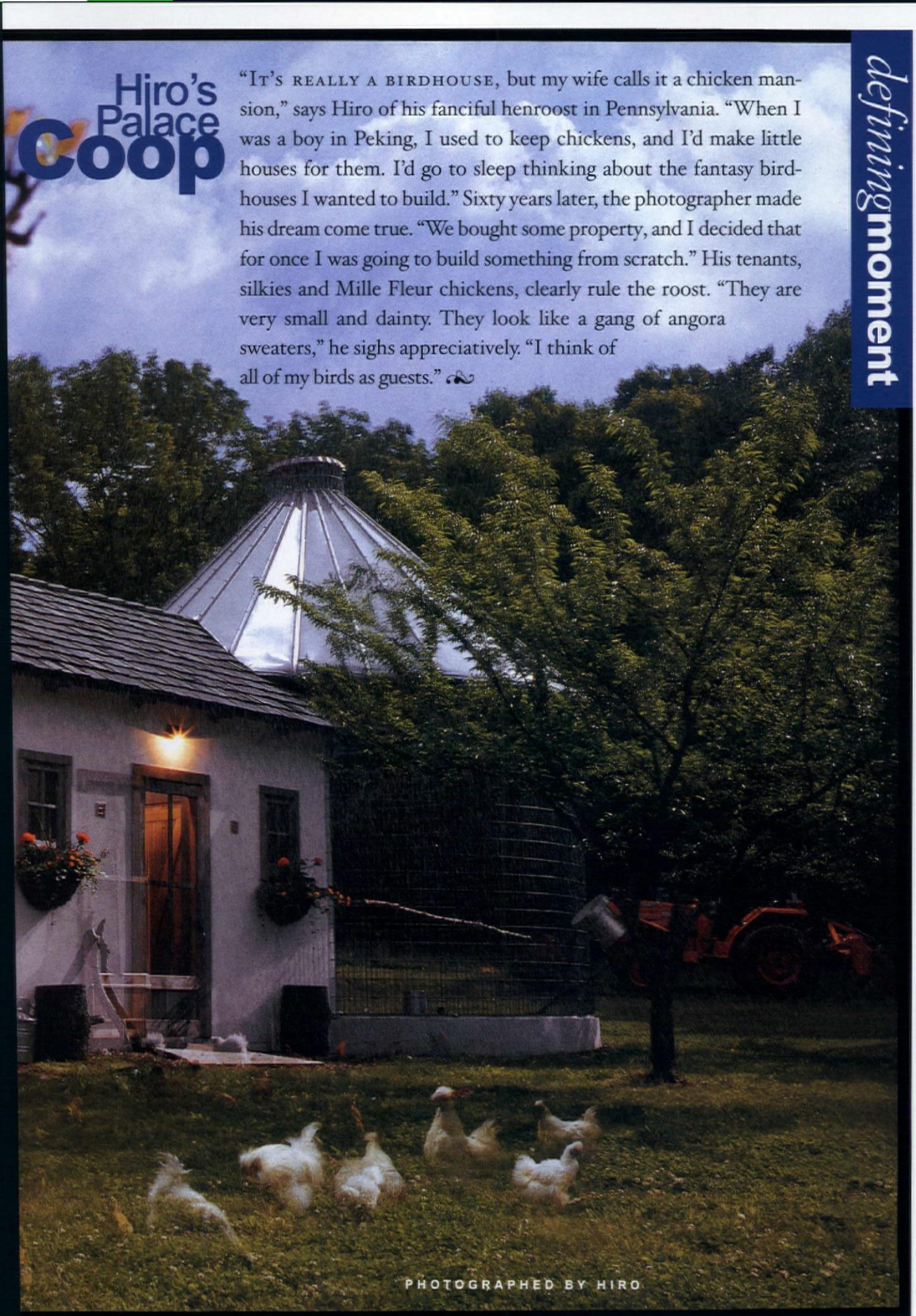


Ice cream and vinegar? Believe it—but only if the vinegar is 150-year-old balsamic from the Cavalli family in Reggio Emilia, ribboning down slopes of vanilla from Häagen-Dazs (oddly, the only brand that will do). Cosseted through barrels of oak, cherry, mulberry, and juniper, the richly aromatic vinegar vaults through the cold creaminess to do a dance on the tongue; suddenly the sundae—that staple of adolescence—acquires an adults-only rating. Sources, see back of book.



Hiro's Palace Coop

"It's REALLY A BIRDHOUSE, but my wife calls it a chicken mansion," says Hiro of his fanciful henroost in Pennsylvania. "When I was a boy in Peking, I used to keep chickens, and I'd make little houses for them. I'd go to sleep thinking about the fantasy birdhouses I wanted to build." Sixty years later, the photographer made his dream come true. "We bought some property, and I decided that for once I was going to build something from scratch." His tenants, silkies and Mille Fleur chickens, clearly rule the roost. "They are very small and dainty. They look like a gang of angora sweaters," he sighs appreciatively. "I think of all of my birds as guests."



PHOTOGRAPHED BY HIRO

THE LUXURY OF *living with art*

Frame Work



A serene background accommodates the apartment's mix of contemporary art and antiquities. Frank Moore's 1993 *L'Amour Carnassier* hangs above the original mantel in the master bedroom, which displays a series of painted plaster *Davids*. "They're just junk—albeit great junk," David Meitus says.

With the help of the late designer Jed Johnson and architect Alan Wanzenberg, two collectors create a domestic sanctuary for contemporary art

BY SUZANNE SLESIN PHOTOGRAPHED BY THIBAULT JEANSON

STYLED BY MICHAEL REYNOLDS

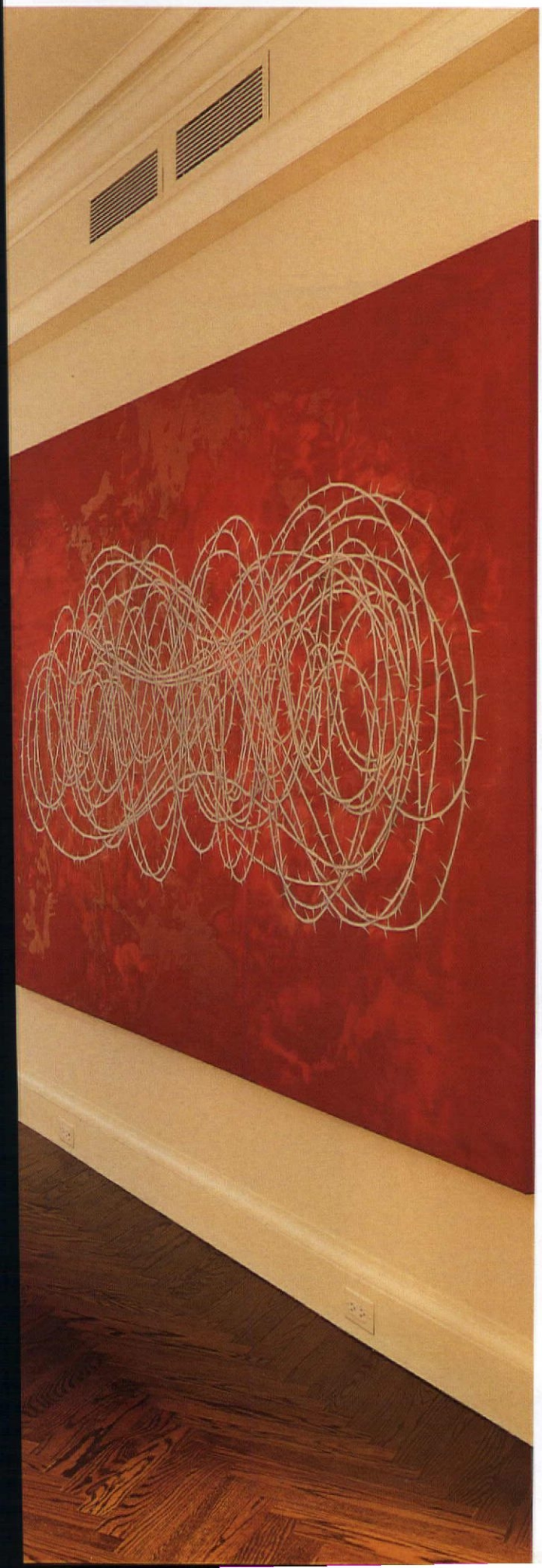


Gerhard Richter's *Kleine Strasse,* 1987, has a place of honor above the living-room fireplace. On the mantel, which came from Elizabeth Street in New York, are, from the left, a Byzantine marble head; a first-century A.D. Egyptian plaster mask with glass eyes intact; a Gandhara head; and a fifth-century Indian fragment.



"Angela has an inherent sense for displaying and lighting artwork"

–CHRISTINE CAIN



CONTEMPORARY ART and stylish interiors are sometimes uneasy bedfellows. One always seems to upstage the other. No wonder then that Angela Westwater, a New York art dealer, and David Meitus, who deals in designer furniture, looked at more than sixty Manhattan apartments before falling in love with one. Falling in love with each other was already a done deal—they met years ago when Meitus became a client of the Sperone Westwater Gallery, and have been married since 1992—but finding the place that could accommodate their individual collections was not so easy.

"We were not really looking for a view but for good space and the right proportions," says Meitus, whose one-year-old Studium V showroom specializes in French furniture upholstered in leather, a private collection of subtle-hued fabrics, and natural stone flooring. So when Meitus walked into a prewar Fifth Avenue apartment one morning two years ago, he immediately called his wife, who is a partner in the prominent Sperone Westwater Gallery in SoHo, and asked her to rush up there that afternoon.

Westwater shared her husband's enthusiasm, describing the sequence of spaces she encountered—a seventy-foot-long expanse that stretched from the front door to the far wall of the library—as "ceremonial." That was just what was needed to display large paintings by Bruce Nauman, Susan Rothenberg, Guillermo Kuitca, Mimmo Paladino, Gerhard Richter, Frank Moore, Luigi Ontani, and Francesco Clemente. Once moved in, the couple developed a rationale for hanging the paintings that was more playful than reverential. The fireplace in the living room, for example, is

the luxury of LIVING WITH ART

"HENRY JAMES *describes an acquaintance who came to believe that 'it is the privilege of art to make us friendly to the human mind and not to make us suspicious of it.' James's view of living with art is illustrated in a scene where gentlemen in smoking jackets pass a little masterpiece around, murmuring about its beauties. Contemporary art, often enough, does not make itself friendly to the mind. And so if one plans to live with it, one had better be prepared for something more strenuous than aesthetic murmurings. It will never grow beautiful or ingratiating. One cannot expect guests to fall in love with it. How is one to deal with it then? By asking two questions: the first has to do with its content— what it is about. The second concerns the way the meaning of the work is embodied. With contemporary art the rewards are typically to the mind rather than the eye."*

ARTHUR C. DANTO, *author of* Beyond the Brillo Box, *among other books*

The hush of the hallway is the right environment for Bruce Nauman's *Violins, Violence, Silence*, 1982, which hangs above a Biedermeier bench from Rita Bucheit, Chicago. Guillermo Kuitca's *Corona de Espinas*, 1995, hanging opposite it, also benefits from the open space. One of Susan Rothenberg's 1979 horse paintings on paper can be seen through the doorway.



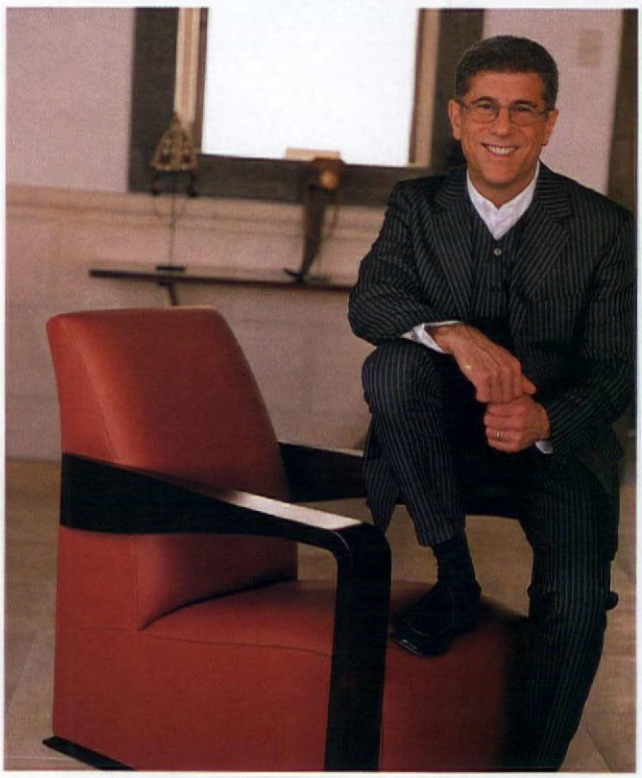
In the living room, the Louis XVI–style furniture by Jed Johnson & Associates, upholstered in silk from Pollack & Associates, is an elegant foil for Francesco Clemente's *Paradigm*, 1988, to the right of the fireplace, and the Roman head, far right.

framed by two Italian paintings, one by Paladino that Meitus brought from Chicago, and one by Clemente that belonged to Westwater. "Both are dark and similar in scale," says the art dealer, explaining her decision. She also chose to hang two Richters across from each other in the living room. "One is abstract, one representational," she says. "This way you can see the artist's contrasting styles."

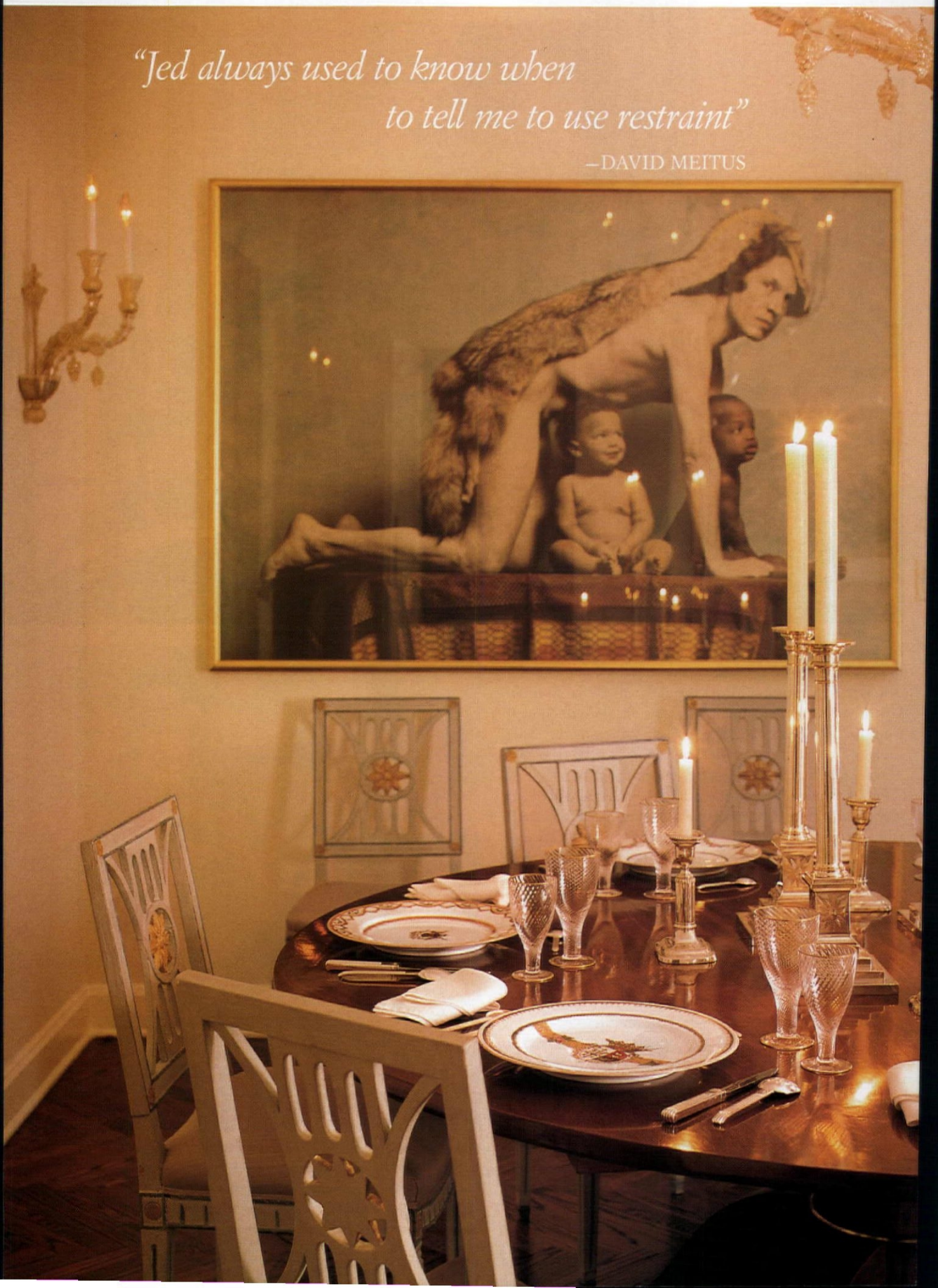
Furniture and objects from each of their lives also had to be successfully integrated in the new apartment. "David had a fabulous modernist house in Chicago," says Westwater. "He's also a collector of collections." This can mean anything from silver-lined Tibetan skulls to eighteenth-century Dutch tobacco boxes, to Egyptian, Byzantine, Roman, and Indian antiquities, to antique Moroccan locks and Pratt Fenton porcelain. "That's the black-and-white stuff that was made for a thirty-year period in England in the nineteenth century," Meitus explains.

The couple hired the firms of Jed Johnson & Associates and Alan Wanzenberg Architect to do what Meitus calls "refining the architecture." Moldings and bookcases were added to the library, for example. Since it has no windows, it proved perfect for keeping works on paper away from sunlight. The dining room had a large niche at the end that, according to Westwater, "looked as if it was awaiting a Renaissance altarpiece." Pilasters were removed and the niche was made smaller to provide storage space.

A generous amount of wall space is, of course, a boon for



The chairs in the apartment are as various as the art. The Bugatti chair under Jonathan Lasker's *The Picture of Discretion*, 1996, is grouped with a 19th-century caned chair and an African chair, top. At Studium V, above, David Meitus perches on a Ying chair from the Hugues Chevalier collection.


"Jed always used to know when
to tell me to use restraint"
–DAVID MEITUS





displaying paintings. Christine Cain, a senior associate for Jed Johnson & Associates, who worked on the design of the apartment with her assistant Jaime Rojo, remarks that "Angela has an inherent sense for displaying and lighting artwork. That's really her forte. It carried over from what she does at her gallery."

The couple entertains often, and providing enough comfortable seating for lots of guests is important to them. Westwater, who is the more minimalist of the pair, remarks of the living room: "It has a lot of chairs." Meitus, a self-avowed acquisitor, counters with "Not enough." Along with four chairs that they both consider "interesting"—a Bugatti, an African chieftain's chair, a small African tribal



The formality of the dining room, left, is offset by the wit of Luigi Ontani's hand-colored photograph *Lapsus Lupus*. The table, by Jed Johnson & Associates, is set with Puiforcat flatware, Venetian crystal, and Chinese export china. Westwater, top, stands amid majolica sculptures by Ontani in the Sperone Westwater Gallery. The table and stools in the study, above, are from Hugues Chevalier. Jane Kaplowitz painted the mural.



In the study, African headdresses and a Navajo mask on a Bugatti stand frame a leather Citizen chair from Hugues Chevalier at Studium V. The photograph is by Rob Wynne, the oil on paper by Susan Rothenberg. Jane Kaplowitz painted the mural.

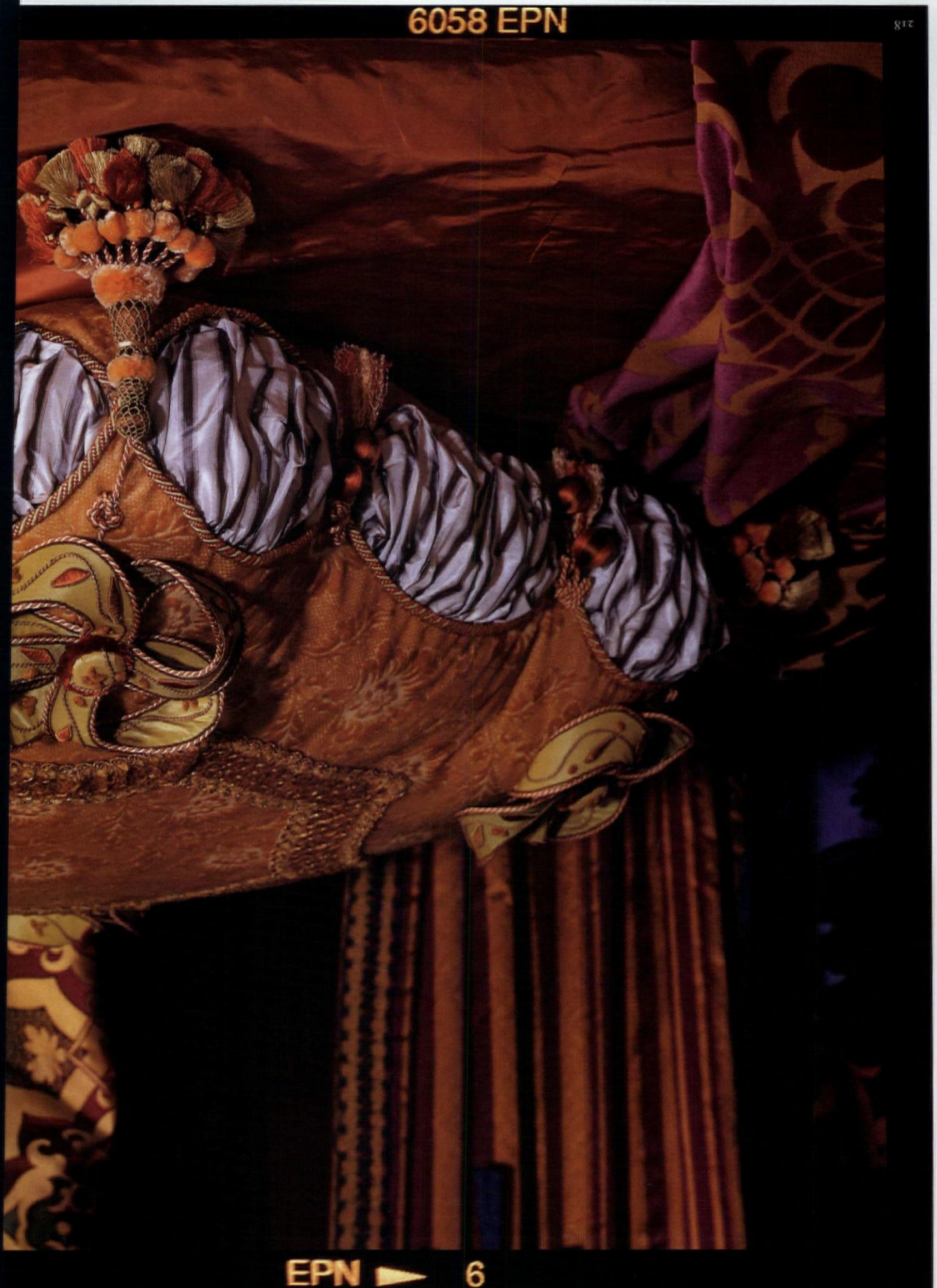


chair, and a nineteenth-century French or English armchair whose provenance is uncertain—are pieces upholstered in a subtle palette by the late Jed Johnson. Meitus describes the designer as a "master colorist," and roomy sofas with a beige hue do act as a buffer for the more eye-catching chairs and stunning art. "Jed always used to know when to tell me to use restraint," Meitus says.

It took a while for Meitus to finish his combination study and dressing room, originally meant to be modeled after an Italian Renaissance *studiolo* complete with leather walls. When that plan proved impractical, Meitus's solution was serendipitous. After seeing a show by Jane Kaplowitz in which the artist had painted a room in illusionistic perspective, he decided to have her paint the walls of his study. On one wall, Kaplowitz painted a grand Italian palazzo, on another a mural, based on a sculpture by Antonia Canova. Westwater more than approved of this marriage between interior decoration and art. "You feel you are being transported into another world," she says. The same might be said of the entire apartment.

The art and furnishings in the master bedroom, below, are both subdued. The wool duvet cover and Egyptian-cotton pillowcases are by Anichini at Studium V. The linen curtains are from Bergamo. The chaise, in chenille from Christopher Norman, is by Jed Johnson & Associates. One of the family photographs in the master bathroom, left, is of Natasha Wolff, Westwater's 16-year-old daughter. Sources, see back of book.



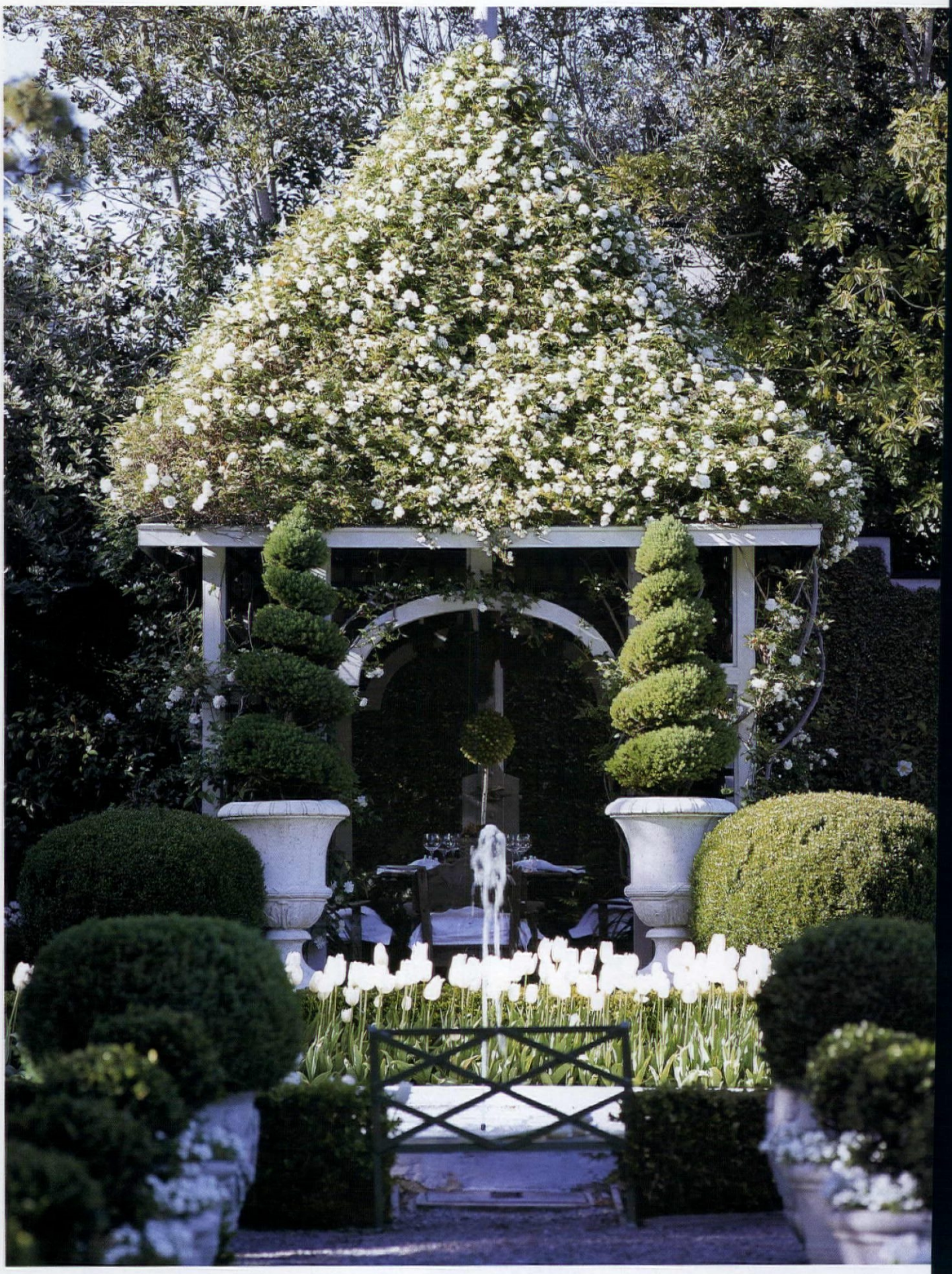




Gabhan's Dream Pillow

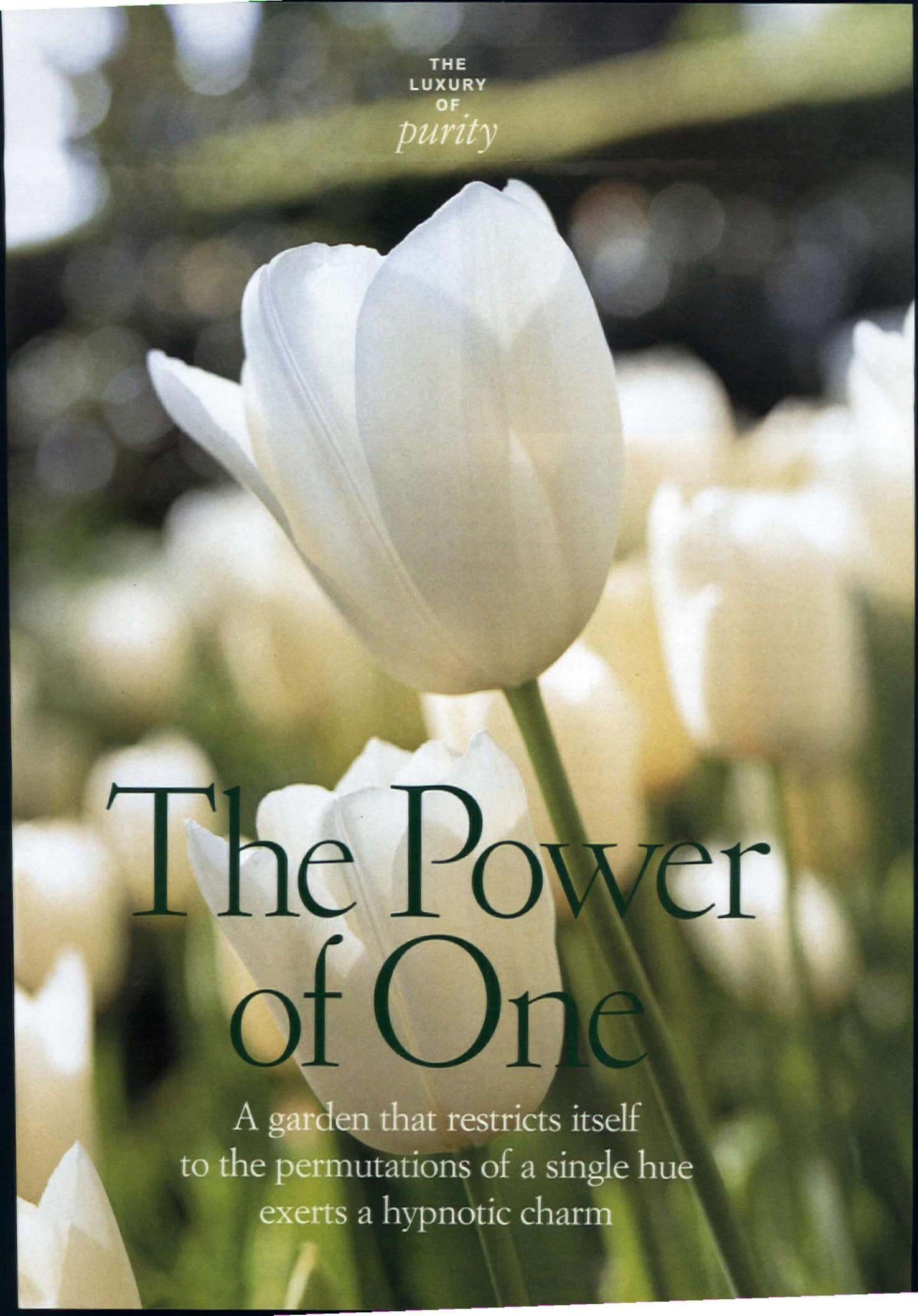
WHEN IS A PILLOW MORE than just a place to rest your head? When it is the creation of master artisan and designer Gabhan O'Keeffe. Like all of his projects, this cushion is the product of an exuberant love of fabric and a devotion to old-fashioned craftsmanship. Every element—from the dye used to color the thread to the handwoven silk-chenille lace border—was made in O'Keeffe's London studio. Its origins may be labor-intensive, but this fantasy of passementerie and cut velvet is meant to be enjoyed. "It's awfully comfortable and inviting," says O'Keeffe. "It beckons. It *wants* you to lie upon it. The whole point of the pillow is to put you in the mood of repose."

PHOTOGRAPHED BY DAVID GAMBLE



BY SENGA MORTIMER

PHOTOGRAPHED BY CHRISTOPHER BAKER



The Power of One

A garden that restricts itself
to the permutations of a single hue
exerts a hypnotic charm



EVER SINCE Vita Sackville-West's insomnia led her to plant flowers she could recognize in the dark, her effervescent white garden at Sissinghurst Castle in Kent has been the model for a large number of aesthetically ambitious imitators. Muriel Hebert, a highly respected decorator with ideas of her own, is not of their number. Something of a horticultural contrarian, Hebert has indeed made a white garden around her house in the San Francisco Bay Area, but hers is a far cry from Vita Sackville-West's. Although both designs observe the same chromatic constraints, Hebert declined to repeat the Sissinghurst example of an exuberant outpouring of heterogeneous white flowers within boxwood frames. Her plan harks back to a time when English gardens looked to Italy for inspiration, a period when the role of flowers was to reinforce a garden's geometry, not play against it. The disciplined form of Hebert's plan is, in large measure, determined by the shape of its site and the architecture of the house it adjoins. The lines of this multi-gabled Edwardian edifice are reflected in the patterns that landscape designer Robert Clark has helped Hebert with for the past four years.

The garden we see today was built on the remains of an older landscape plan. When Hebert and her husband moved into the house twenty-two years ago, she was told that Thomas Church, the prewar dean of San Francisco landscape architects, had laid out the principal paths and the central pool, around which the present garden is organized. If, in fact, this provenance is accurate, the present installation is a worthy successor to Church's initiative. Although usually remembered for modernist designs done at the end of his career, for much of his life Church focused on the backyards of San Francisco houses, transforming them from large service yards to carefully organized gardens. The way in which the Heberts' garden interacts with the house—the placement of her boxwood hedges, which are joined with the accuracy of a master

The gazebo, previous pages, looking like the Queen Mum's hat at Ascot, is festooned with 'Mme. Vibert' roses. In another view, this page, the 'Maureen' tulips, Texas privet, and low-lying boxwood keep a military vigil around the pool. At twilight, left, the flowers begin to glow, marking out the garden's pattern.



The monumental impact of these forms is enhanced by the absence of distracting color schemes



Inside the gazebo, the midday sun filters through the trellis onto the moss-covered chandelier and the table with its fanciful grape topiary.

carpenter, and the careful pruning of the topiary—reminds us of Church's dictum that "the small garden is like a small room. It must be neat."

The scale of Hebert's plan is deceptive. The carefully defined spaces, the clarity of the garden's focal points, the abundance of its formal plantings, its majestic copper beeches and huge redwoods, impart an aura of expansiveness to what is in reality a small garden. The central element in the garden is the nearly round pool ringed by closely planted circles of white tulips and a crushed gravel path flanked by running borders of low-lying boxwood. The main approach to the pool is a straight path lined with Italianate pots planted

"The small garden is like a small room. It must be neat"

with boxwood globes. The line of sight is carefully drawn so that the rows of planters speed your eye down to the pool, which stands in front of a gazebo whose sloping roofs are completely covered in white roses. The effect is stunning, particularly in the half-light of the evening, when the luminescence of the orderly white flowers reveals the garden's classical geometry.

The gazebo is placed in such a way that it can be seen from every part of the garden. Its entrance is guarded by two columns pruned from Texas privet, huge balls of myrtle, and topiary corkscrews spiraling up from a pair of massive urns. It's worth remembering that the monumental impact of these forms is greatly enhanced by the absence of distracting color schemes.

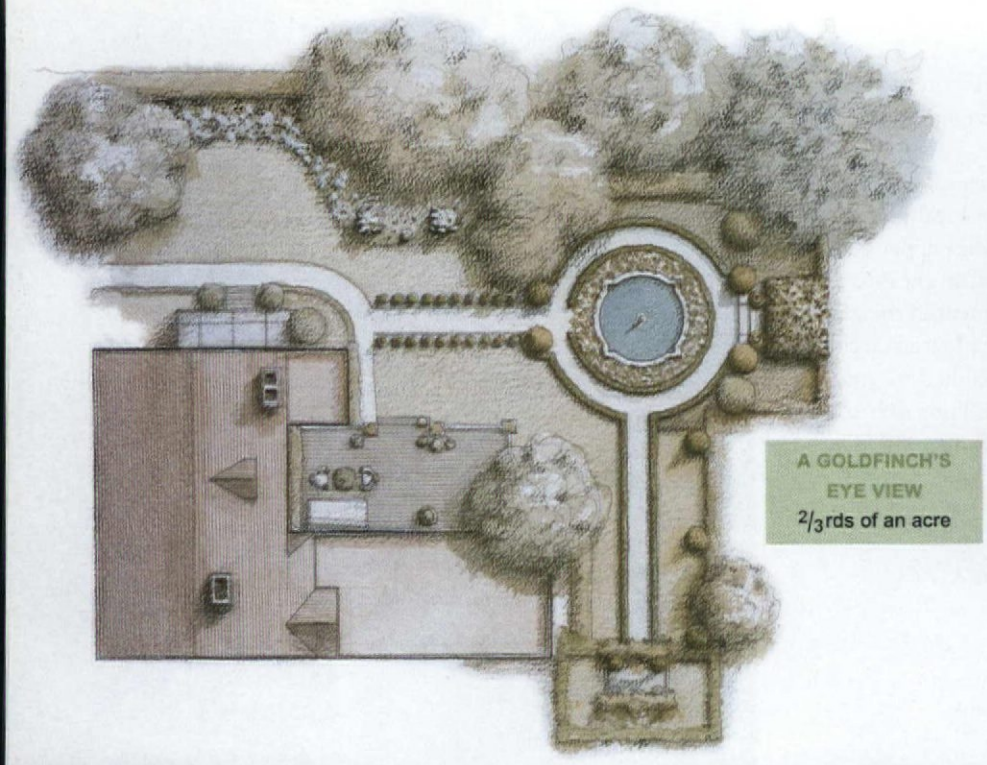
Hebert has continued to integrate the structure of the house with the design of the garden by building a gray deck into the garden from the rear of the house. A pair of extraordinary concrete armchairs fitted out with numerous plants occupies a central position on the deck and adds a touch of floral whimsy to the stately surroundings.

There is no denying that this is a garden that requires a lot of care. Planting thousands of tulips each fall, arranging monthly coiffeurs for the topiary, deadheading thousands of roses—all these chores and many more require experience and patience. But these efforts are rewarded by a formal garden that achieves a balance between abundance and order that is neither pretentious nor institutional. If indeed this garden is in need of a ghost who feels at home after dark, I don't believe the somnambulant spirit of Sissinghurst would do; better, the return of Tommy Church, whose Beaux Arts training taught him that "all is calculated to give complete restfulness to the eye." All the same, we mustn't count Vita out completely. Her last order for seeds, placed just before her death, was for some white delphiniums from a grower in California.



Alive with *Silene maritima*, two armchairs, above, add whimsy to the formal deck. The pedestals, below, designed by Muriel Hebert, are topped with baskets of ranunculus and nemesia.







The view from above reveals the glory of a green-and-white garden, below left. An urn holds a boxwood globe, above. Perennial white nemesia, 'Maureen' tulips, ranunculus, and pansies in the border, below.





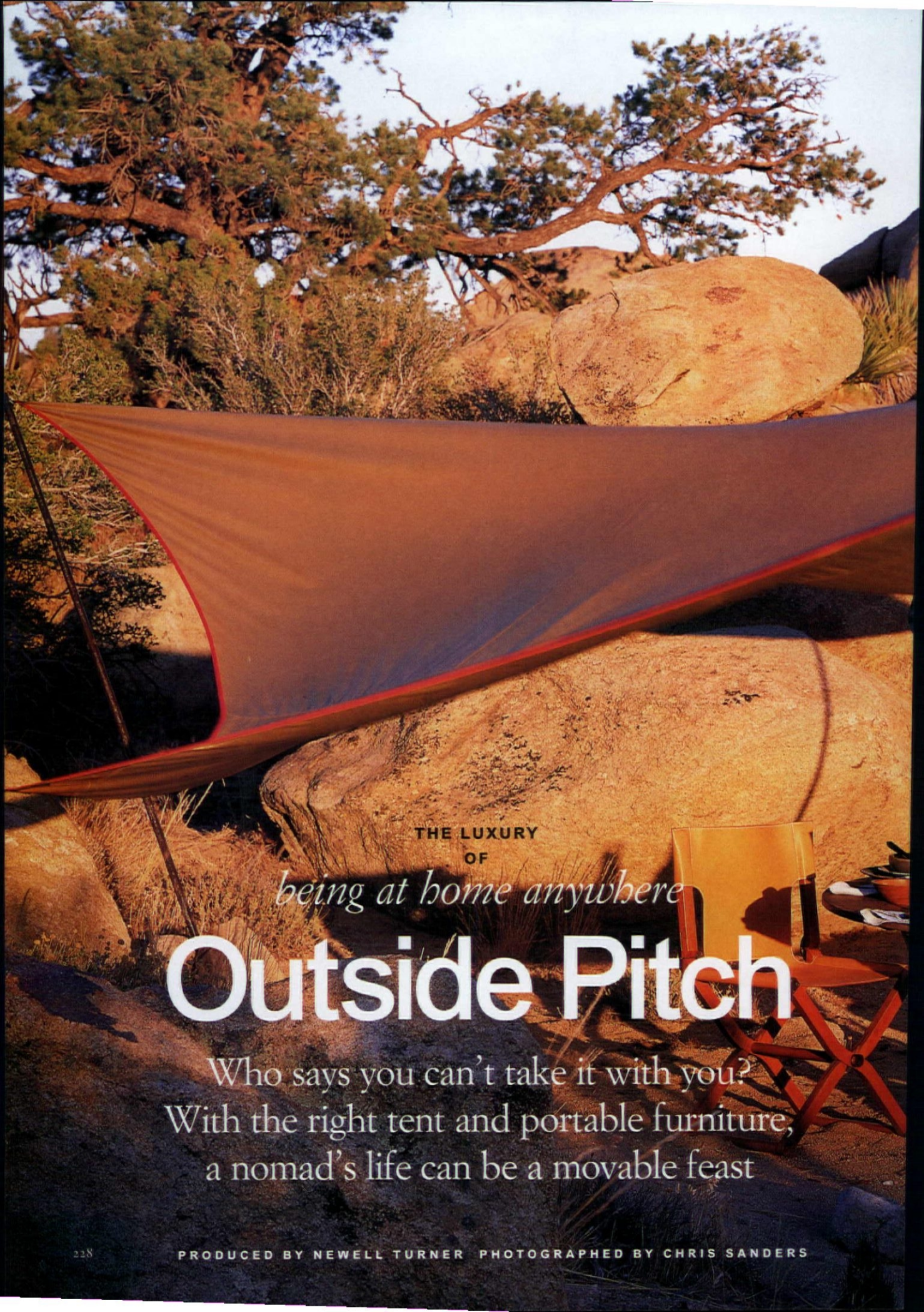
the luxury of
PURITY

THE IMPRESSIONISTS *saw nature as color swimming in light, but in most of the world's great gardens color has counted for very little. Masses of brilliant shrubs and flowers are a modern idea and not necessarily a good one. Subtract the color from a garden and it can prove to be an ill-planned scramble. One way to find out is to walk around it on a summer night.*

ELEANOR PERÉNYI,
Green Thoughts



After a busy afternoon at nursery school, young Claire rests on her bench, inhaling the scents and contemplating the sights of her grandmother's garden.



THE LUXURY
OF
being at home anywhere

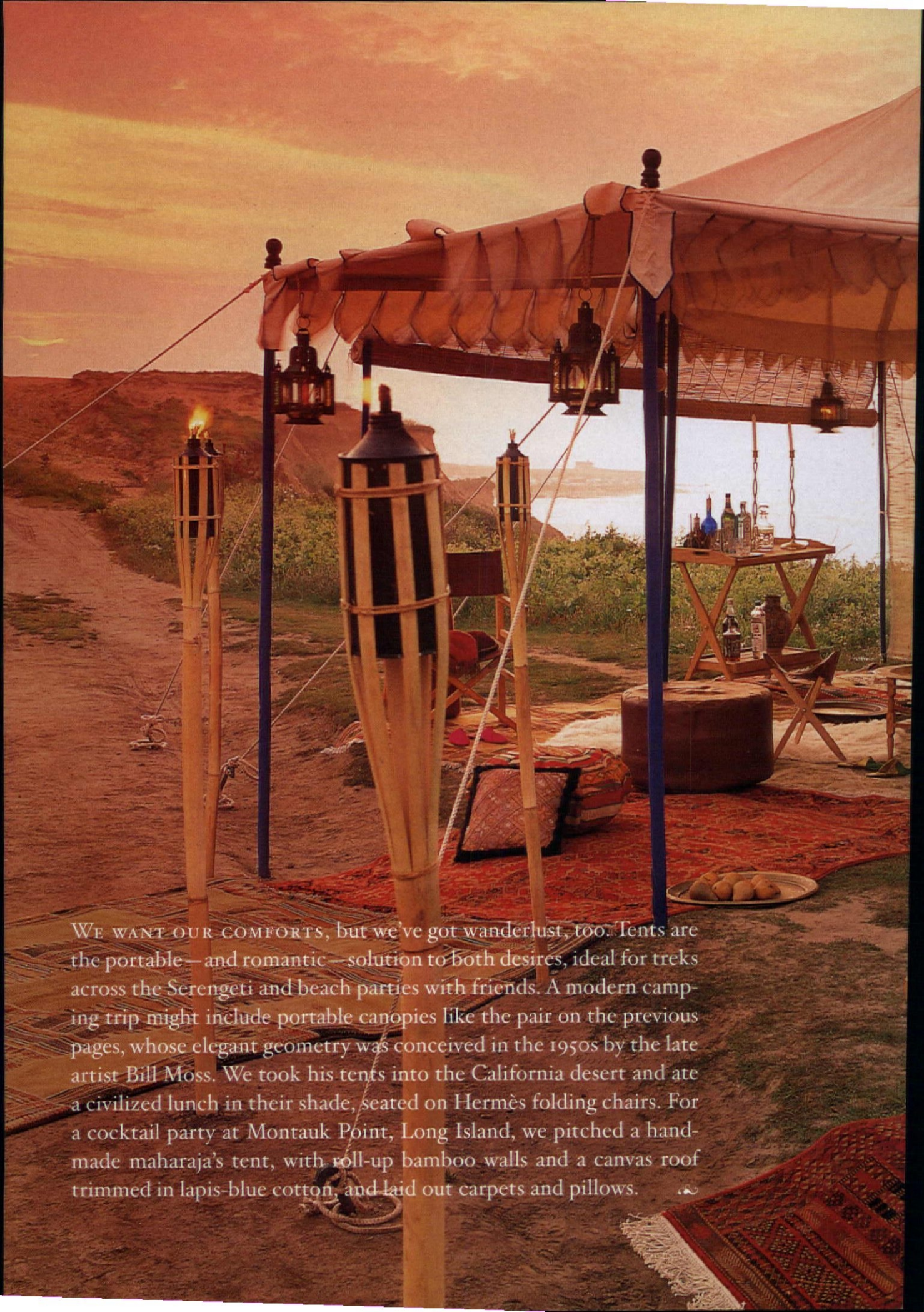
Outside Pitch

Who says you can't take it with you? With the right tent and portable furniture, a nomad's life can be a movable feast

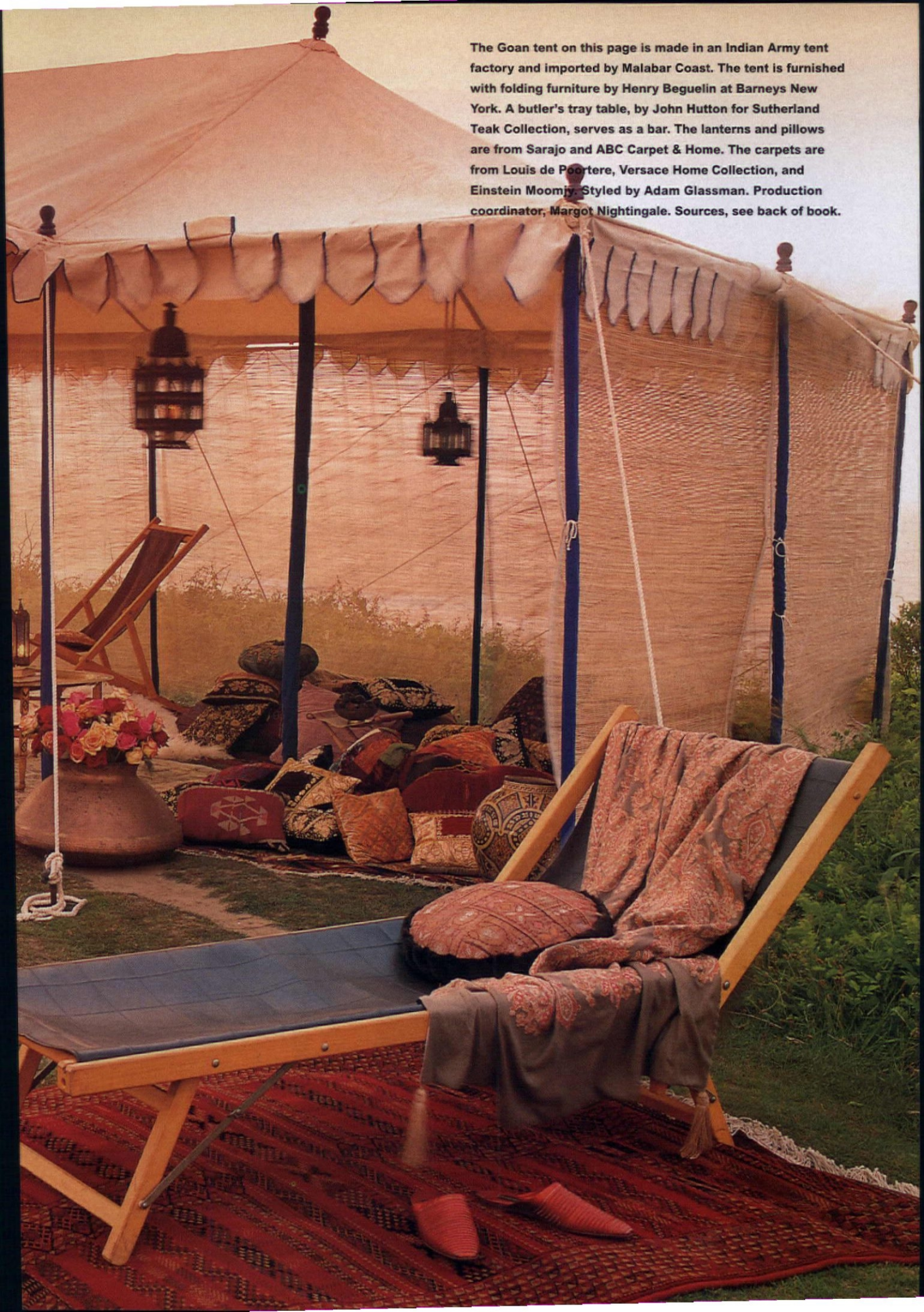
PRODUCED BY NEWELL TURNER PHOTOGRAPHED BY CHRIS SANDERS



A Parawing and an Outfitterwing from Moss Tents provide ad hoc canopies for a luxurious lunch outdoors. Equally portable are the pearwood-and-leather folding chairs and lounge chair, all from Hermès, and the Kelso table from Munder-Skiles. The table is set with Allan Adler silver cutlery from Gucci, bowls from Simon Pearce, a steel flask from Asprey, and glasses and dinnerware from Pottery Barn. Lanterns from Crate & Barrel provide candlelight. Styled by Paul Fortune



We want our comforts, but we've got wanderlust, too. Tents are the portable—and romantic—solution to both desires, ideal for treks across the Serengeti and beach parties with friends. A modern camping trip might include portable canopies like the pair on the previous pages, whose elegant geometry was conceived in the 1950s by the late artist Bill Moss. We took his tents into the California desert and ate a civilized lunch in their shade, seated on Hermès folding chairs. For a cocktail party at Montauk Point, Long Island, we pitched a handmade maharaja's tent, with roll-up bamboo walls and a canvas roof trimmed in lapis-blue cotton, and laid out carpets and pillows.



The Goan tent on this page is made in an Indian Army tent factory and imported by Malabar Coast. The tent is furnished with folding furniture by Henry Beguelin at Barneys New York. A butler's tray table, by John Hutton for Sutherland Teak Collection, serves as a bar. The lanterns and pillows are from Sarajo and ABC Carpet & Home. The carpets are from Louis de Poortere, Versace Home Collection, and Einstein Moomjy. Styled by Adam Glassman. Production coordinator, Margot Nightingale. Sources, see back of book.

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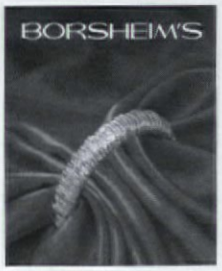
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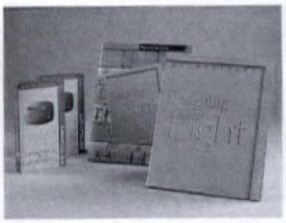
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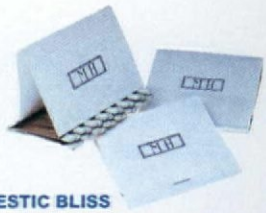
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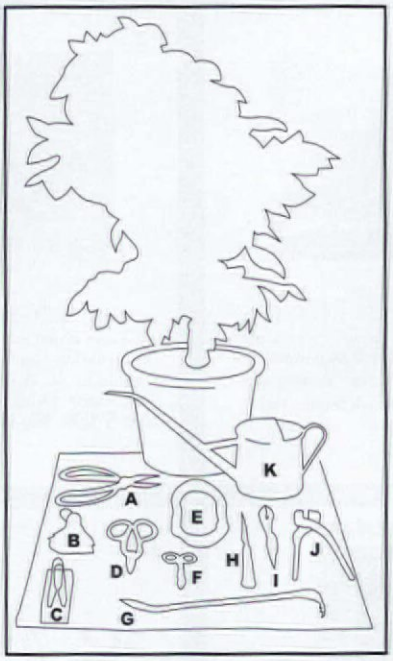
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Venetian velvet panels, Nancy Corzine, NYC, 212-223-8340. Available through architects and designers.

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Page 43, Tray, $995; **creamer**, $195; **compote**, $225; **clock**, $2,725; **porcelain dish and plate**, $425/set; **small glass**, $85; **large glass**, $98; and **glass Bunny plate**, $50; all by William Yeoward; **glass bowl**, $125; **spoon**, $165/5 pieces; **place mat**, $65; **napkin**, $20; **napkin ring**, $65; and **sheets**; all from Bergdorf Goodman, 800-218-4918. **Comforter**, Scandia Down, 888-995-9050. **page 46, Armoire**, Beacon Hill Showrooms, 212-421-1200. Available through architects and designers. **page 56**, Information for Menlo Park, CA; Greenwich, CT; Atlanta, GA; and Highland Park, TX; residences provided by Coldwell Banker Real Estate Corporation, 6 Sylvan Way, Parsippany, NJ 07054, 201-359-5799. Bloomfield Hills, MI, residence provided by Hannett, Wilson & Whitehouse Realtors. **page 60, handkerchiefs**, Porthault, 18 E. 69th St., NYC 10021, 212-688-1660. **Bath towel**, $25; with **monogram**, $54; Calvin Klein Home, 800-294-7978. **Fly box**, $93/not including cost of engraving, Merrimade, 800-344-4256. **Flies**, $1.75-$2.50; Orvis New York, 355 Madison Ave., NYC 10017, 212-697-3133. **Alliance plate with engraving**, Bernardaud, 800-884-7775.



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All fabrics, carpets, and beds available through architets and designers. **page 76, 5.** Christopher Hyland, 212-688-6121. **page 78, 8.** Classic Revivals, Inc., 617-574-9030. **10.** Scully & Scully, 800-223-3717. **Flutes**, $90/ea; Saint Louis, 800-238-5522. **Blanket**, $2,395; **salad plate**, $110/ea; **breakfast cup/saucer**, $200; **old-fashioneds**, $110/ea; **knife**, $145/ea; **fork**, $110/ea; and **spoon** $110/ea; all from Hermès, 800-441-4488. **Napkins**, $13/ea; Calvin Klein Home, 800-294-7978. **page 80, 17. Coffeepot**, $2,390; **teapot** $2,255; **creamer**, $1,600; and **tray**, $2,115; **18. Dual-dial clock**, $1,150. **page 82, 23.** Larsen Carpet, 908-686-7203. Stark Carpet, 212-752-9000. **24.** See schematic, below left: **A. Bonsai shears**, $58; **B. hemp brush**, $5; **C. leaf trimmer**, $11; **D. trimming shears**, $58, **E. Bonsai wire**, $6; **F. wire cutters**, $20; **G. Bonsai rake**, $10; **H. Bonsai pruning saw**, $102; **I. Bonsai tweezers**, $8; **J. root cutter**, $39; and **K. copper watering can**, $40; Hida Tool & Hardware Co., 800-443-5512. **page 86, 42.** Van Luit & Co., 212-888-5050. **44.** Gretchen Bellinger, 518-235-2828. **page 88, 47. Acca Kappa**, $20; **Kent**, $23; and **Tortoise plexi**, $13. **page 90, 53. Stoneware**, $55/5 pieces and **flatware**, $60/5 pieces. **page 92, 61. Bulbs**, $9/for 2. **62. Appliqué beach towel**, $300. **63. Music box**, $1,275. **page 94, 66. B. Burning sticks**, $26, Bergdorf Goodman, 800-218-4918. **C. Orange water**, $30, Takashimaya, 800-753-2038. **D. L'Eau D'Hermès**, $175. **E. Energizing Composition**, $79. 800-328-0849. **F. Neroli soap**, $85/for gift set including bath oil, cologne, and soap, Bergdorf Goodman. **G. Bath oil**, $65, Takashimaya. **H. Candle**, $58, Barneys New York, 800-777-0087. **I. Soap**, $7, Boyd's of Madison Avenue, 800-683-BOYD. **J. Amber**, $70, L'Artisan Parfumeur, 800-848-6835. **67. Angora-wool-and-cashmere throw**, $352, Agnona Boutique, NYC, 212-452-2119. **Pashmina cashmere throw**, $450, Richmond Hill, through Metropolitan Design Group, available at Gracious Home, 800-338-7809. **Cashmere-and-wool blanket**, $1,750, Anichini, 466 North Robertson Blvd, L.A., CA 90048. 310-657-4292. **Cashmere throw**, $1,495, Hermès. **Silk-and-cashmere throw**, $950, Frette, 800-35-FRETT. **Cashmere-and-wool throw**, $650, Anichini. Todd Hase Furniture, NYC, 212-334-3568. **page 98, 72.** Julia Gray Ltd., NYC, 212-223-4454. **Sheets**, $168; **Bedcover**, $2,100; **Throw**, $2,815. **74.** J. Robert Scott, NYC, 212-755-4910. **Pillowcases**, $38/pair. **Satin quilt**, $1,230. **Silk-and-cashmere throw**, $950. **Ivory cashmere throw**, $1,495, Hermès.

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Silverware, $2,500/6 pieces, 800-388-6785. Fran Taubman Metal Works, PO Box 210, Bridgehampton, NY 11932. 516-537-3579. Scalamandrè, 212-980-3888, Available through architects and designers. Niermann Weeks Company, Inc., for showrooms, call: 410-923-0123. Gabellini Associates, 665 Broadway, Suite 706, NYC 10012. 212-388-1700. J. Kugel, 279 rue St. Honoré, Paris, 011-33-1-42-60-86-23.





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DIG IT Pages 140-142

Scholars' rocks, Alberts-Langdon, Inc., 126 Charles St., Boston, MA 02114. 617-523-5954.

COLLECTING Pages 144-146

Halka Nurseries, 240 Sweetmans Lane, Englishtown, NJ 07726. 732-462-8450. Growth Products Ltd., 800-648-7626. Marders the Landscape Store, PO Box 1261, Bridgehampton, NY 11932. 516-537-5000.

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Château Pétrus, $500, Sherry Lehmann Wines & Spirits, NYC, 212-838-7500.

JEWEL TONES Pages 156-163

Decorative painting, custom-made furniture and custom-made fabric, by Lucretia Moroni, Lucretia Moroni Studio, 127 Madison Ave., 4th Fl, NYC 10016. 212-686-4848. **Floral arrangements**, by Barbara Paca, The Elkridge Harford Hunt Club, 917-282-7102. **Upholstery and window shades**, Jean Charles Morinière for Trade France, USA, 127 Madison Ave., 6th Fl, NYC 10016. 212-758-8330. **page 162**, Victor Antiques, 223 E. 60th St., NYC, 10022. 212-752-4100.

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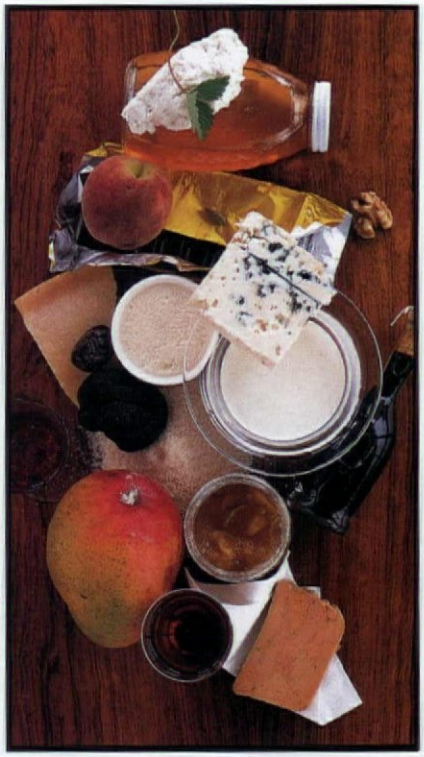
* To the trade

CONDÉ NAST
House & Garden

THE MAKER'S MARK

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Architects, project associate, Gerald Gendreau at Gwathmey Siegel & Associates Architects, 475 Tenth Avenue, NYC, 10018. 212-947-1240. **Construction**, Ardie Tavangarian, President of AYRA, 10490 Santa Monica Blvd., Los Angeles, 90025. 310-446-7000. **Wood cabinets, paneling, and custom-made furniture**, Wavell-Huber Wood Products, Inc., 800-928-3556. **Fabric panels and window treatments**, Scott Jackson of Custom Touch for Interiors, Encino, CA, 818-609-8720. **Floral arrangments**, Brenda Lou Berkley, The Flower Box, 508 Santa Monica Blvd., Santa Monica, CA 90401. 310-393-9878. **page 169**, Écart International through Pucci International Ltd., 44 W. 18th St., NYC 10011. 212-633-0452. Available through architects and designers. **Table lamps**, Villa Steiner, by Adolf Loos, WOKA available at George Kovacs Lighting Inc., Glendale, NY 718-628-5201. **page 171**, Palazzetti, 515 Madison Ave., NYC, 10022. 212-832-1199. Cassina, 200 McKay Rd., Huntington Station, NY 11746. 516-423-4560. **Collector's cabinet**, Historical Design, Inc., 306 East 61st St., NYC 10021. 212-593-4528. Baldinger Architectural Lighting, Astoria, NY, 718-204-5700. **pages 172-173**, Domus Design Center, 215 E. 58th St., NYC 10022. 212-421-2800. **91/CO floor lamp**, Cedric Hartman, Omaha, NE, 402-344-4474. Available through architects and designers. Doubarn Sheet Metal, Inc., Los Angeles, 310-532-1193. W. C. Bunting Co., 800-322-4776. **Stemware**, Tiffany & Co., 800-526-0649. Martin Lane, 9000 Beverly Blvd., Los Angeles, CA 90048. 310-274-1231. **Urinal**, Kohler, 800-4-KOHLER. **pages 174-175**, Herman Miller available at Jules Seltzer Associates, 8833 Beverly Blvd., Los Angeles, 90048. 310-274-7243. **Coffee table**, Écart International through Pucci International Ltd. Available through architects and designers. **Sofas, ottomans, and throw pillows**, Jonas Upholstery Inc., 44 W. 18th St., NYC 10011. 212-691-2777. **page 177**, **Adjustable stacking chaises**, Summit Furniture Inc., available at Larsen, NYC, 212-462-1300. Available through architects and designers.



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GOING ONCE, GOING TWICE

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The auction, will be held next on May 23-24, 1998; for information call: Ms. Flore de Brantes, 011-33-1-45-63-50-65.

WATER MUSIC

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Interior design, Howard S. Slatkin Inc., 214 East 52nd St., NYC 10022. 212-759-3775. **pages 187-189, Leopard fabric on pillows**, Georges Le Manach, 31 rue du Quatre-Septembre, 75002 Paris, 011-33-1-47-42-52-94. Bennison Fabrics, 76 Greene St., NYC 10012. 212-941-1212. **pages 190-191, Coffee table**, Czarina, Le Sporting d'Hiver, 4 avenue Princesse Alice, 98000 Monte Carlo, Monaco, 011-377-92-16-19-89. Kraemer et Cie, 43 rue de Monceau, 75008 Paris, 011-33-1-45-63-24-46. **pages 192-193**, Braquenie, 111 bd Beaumarchais, 75003 Paris, 011-33-1-48-04-30-03. **Coffee table and ceramic on table**, Czarina. **pages 194-195, China, silverware, and place mats**, Czarina. **page 196, Bench at base of bed**, Czarina. **page 199, Outdoor furniture**, Normandy Collection by Triconfort, 800-833-9390.

THIS COULD BE THE PERFECT FIT

Pages 200-205

All napkins, Muriel Grateau, $30/ea, Jardins du Palais Royal, 131 Galerie de Valois, 75001, Paris, 33-1-40-20-90-30. **page 200, Plate and bowl**, Meissen, $263/5 pieces, and **silverware**, Art Deco, $1,030/5 pieces, Old Newbury Crafters, Cardel Ltd., 800-553-3422. **page 201, dessert plate**, Rainbow Mozart in fuchsia, $65, and **presentation plate**, Rainbow, $105, Robert Haviland & C. Parlon, 800-993-2580. **Truffles**, Urbani Truffles, Queens, NY, 718-392-5050. **page 202, Fork**, Elan, $1,080/5 pieces, Old Newbury Crafters, Cardel Ltd. **Dessert plate**, Imperial, $65, and **dinner plate**, Samoa, $115, both Jean Louis Coquet, 800-993-2580. **Château d'Yquem**, Marin Wine Cellar, 2138 4th St., San Rafael, CA 94901. 415-456-9463. **Foie gras** available through D'Artagnan, 800-DARTAGNAN or Sonoma Foie Gras, 800-427-4559. **page 203, Plaid throw**, $160; **dinner plates**, Luna in mahogany, $33/ea; **salad plates**, Gilt in taupe, $28/ea; and **gold/bronze bowls**, $200/ea; are all from Calvin Klein Home, 800-294-7978. **Silverware**, Manhattan, $560/5 pieces,

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63. SEALY: Your home should have at least one masterpiece. Make yours a Sealy Posturepedic® Sleep System. You'll appreciate its value the longer you have it. For more information, visit our Web site at www.sealy.com.

64. SUB-ZERO BUILT-IN REFRIGERATION: The world's best-built refrigerators and freezers are designed to blend into any decor. The new Integrated 700 Series, a flexible refrigeration system, fits wherever you can put cabinets or drawers. Free color brochure on the Classic 500 series or new Integrated 700 Series. 800-444-7820.

65. THERMADOR: Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Our color brochures offer you a wide range of options to meet your specific kitchen requirements. Call 800-656-9226, ext. 42.

66. TOTO USA: The world's largest plumbing manufacturer is reinventing the genre with its water-saving 1.6 gpf Prominence toilet–rated as having the most powerful, quiet, and efficient flush–and featuring a remote-controlled Zoë seat with bidetlike washlet, warmer, and deodorizer. Unequaled in performance, pioneering design.

67. WM OHS INC.: Exquisite Old World kitchens bringing the sophistication and spirit of traditional Europe into the premium American kitchen. Elegant, warm, furniturelike. Twenty-four-page color brochure, $5.

68. Please send me all the free items in this category.

OUTDOOR GRILLS

69. LYNX BBQ: Grills feature solid brass, 25,000-Btu burners with lifetime warranty. Welded seams, hand-polished edges, built-in or freestanding 27", 36", 48". Rotisserie and infrared burner optional. Free.

TABLETOP

70. BACCARAT CRYSTAL: Baccarat Crystal, consummately crafted in France since 1762. Offerings include crystal giftware, figurines, jewelry, and stemware. Life is worth Baccarat. Call 800-845-1928. Free brochure.

71. ORREFORS: Classic, contemporary, and elegant barware, stemware, and giftware designed by the artists of Orrefors Glassworks in Sweden. Free catalog available. 800-351-9842.

72. STEUBEN: For nearly a century, the master glassmakers and designers of Steuben have been crafting the finest crystal into gifts of rare and timeless beauty. Seasonal catalog, $2. Full-color annual catalog, $7. Call 800-424-4240.

73. WATERFORD® SOCIETY: Specially commissioned limited editions by Waterford Crystal and other membership perks. Complimentary Posy Vase with membership. Call 800-444-1997 for information.

74. Please send me all the free items in this category.

Wilkens available at Cardel Ltd. **Glass Alice bowl**, $30, William Yeoward, 800-818-8484. **Black Sphinx dates**, Greenleaf Produce, 1955 Jerrold Ave., San Francisco, CA 94124. 415-642-2527. **Ricotta**, Bellwether Farms, available at Tomales Bay Foods, 80 4th St., Point Reyes Station, CA 94956. 415-663-9335. **Meyer lemon-and-lime marmalade**, June Taylor Baking Co., 424 62nd St., Oakland CA 94609. 510-653-2796. **Crème fraîche**, Cowgirl creamery, available at Tomales Bay Foods. **page 204, Sherry glass**, $90, Lalique, 800-993-2580. **Mas Amiel Maury**, available at Astor Wine & Spirits, 12 Astor Pl., NYC 10003. 212-674-7500. **page 205, Salad bowl**, Follement, $175, and **under-plate**, $85; by Christian Lacroix, Christofle, 800-799-6886. **Spoon**, $400, Georg Jensen, 800-546-5253. **Cavalli aged balsamic vinegar**, $29/500 ml, Zingerman's Mail Order, 422 Detroit St., Ann Arbor, MI 48104. 313-769-1625.

FRAME WORK Pages 208-217

Architecture by Alan Wanzenberg, AIA, and assistant Don Cantillo; interior design by Christine Cain and associate Jaime Rojo, Jed Johnson & Associates, Inc., 211 W. 61st St., NYC 10023. 212-489-7840. Sperone Westwater, 142 Greene St., NYC 10012. 212-431-3685. Studium V, 150 E. 58th St., 7th Fl, NYC 10155. 212-486-1811. All fabrics available through architects and designers. **page 208, Sconces** designed by Jed Johnson & Associates, Inc. **page 209**, Elizabeth Street, 1176 2nd Ave., NYC 10021. 212-644-6969. **page 210**, Rita Bucheit, 449 North Wells, Chicago, IL 60611. 312-527-4080. **pages 212-213,** Pollack & Associates, 150 Varick St., NYC 10013. 212-627-7766. **Curtain fabric**, Kobi, Coraggio Textiles, 800-624-2420. **pages 214-215**, Puiforcat, 800-993-2580. **Dining-chair fabric**, Cumberland Strie Weave, Lee Jofa, 212-688-0444. **Table and stools**, Studium V. **Green sofa fabric**, Lano, Zimmer + Rohde, 212-627-8080. **pages 216-217, Side table**, Studium V. **Roman shade fabric in bathroom and curtain fabric in bedroom**, Senanque, Bergamo Fabrics, 212-888-3333. **Chaise fabric**, Kevin, Christopher Norman, Inc., 212-647-0303

OUTSIDE PITCH Pages 228-231

pages 228-229, Parawing, $225, and **Outfitterwing**, $300, Moss, 800-859-5322. Hermès, 800-441-4488. **Gourd ice bucket**, $190, and **gourd peanut bowl**, $75, Munder-Skiles, 799 Madison Ave., NYC 10021. 212-717-0150. **Cutlery**, $2,500/6 pieces; **Murano inverted nightstand glass**, $295; **round ashtray**, $215; and **square ashtray**, $245; are all from Gucci, 800-388-6785. **Large wood bowl**, $171; **small wood bowl**, $34; **large pewter bowl**, $270; and **small pewter bowl**, $154; Simon Pearce, 59th between Park Ave. and Madison Ave., NYC 10022. 212-421-8801. **Flask**, $225, Asprey, 800-883-2777. **Dinnerware and glassware**, Pottery Barn, 800-922-5507. **Lanterns**, $5.50/ea,





TOP: FRAME WORK
Pages 208-217
ABOVE: OUTSIDE PITCH
Pages 228 - 231

Crate & Barrel, 888-249-4155. **pages 230-231**, Malabar Coast, for retailers call: 310-558-5000. **Lettino Dama chaise**, $1,150; **woven sling chair**, $1,295; **pouf Casablanca star-stitched hassock**, $1,670; **folding camping chairs**, $395; **folding canvas safari seat**, $450; and **Rigista woven director's chair**, $950; Henry Beguelin available at Barneys New York, 212-826-8900. **Tray table**, $1,100, Sutherland Teak Collection, 800-717-TEAK. **Brass tray table**, $475; **lantern on tray table**, $275; **gold-embellished pillows**, $105/ea; **copper pot**, $225; and **kilim hassock**, $175, Sarajo, 98 Prince St., NYC 10012. 212-966-6168. **Decorative pillows**, $50-$370, ABC Carpet & Home, 888 Broadway, NYC 10003. 212-473-3000. **Area rugs in foreground and under pillows**, $500-$700, Decorwool brand rugs from Louis de Poortere's Marco Polo and Mossoul Collections, 800-451-5376 ext. 30 or 24. **Green Barocco rug**, $9,240, Gianni Versace, 647 5th Avenue, NYC 10022. 212-317-0224. **Flokati rug**, $269, Einstein Moomjy, 150 E. 58th St., NYC 10155. 800-864-3633. **Shawl on director's chair**, $1,100, Asprey. **page 236, Mini Pavilion**, $440, Tentsmiths, PO Box 1748, Conway, NH 03818. 603-447-2344. **LV Monogram canvas luggage**, Louis Vuitton, 800-285-2255. **Handbags**, Chanel, 800-550-0005. **Boas** by Adrienne Landau, available at Bergdorf Goodman, 800-218-4918. **Faux chinchilla throw**, by Adrienne Landau available Neiman Marcus, 800-937-9146.

& ANOTHER THING Page 240

Lismore pitcher, $198, Waterford Crystal, 800-677-7860.

PHOTO CREDITS

Pages 62: E. de Wolfe, Prince of Wales, and C. Porter, Culver Pictures; Rolls-Royce, The Breakers, and G. Kelly, Corbis-Bettmann; C. Chanel, Archive Photos/Archive France; refrigerator, Archive Photos; book and Perrier, by Minh + Wass; radio, courtesy of Sparton Corp.; TV, Tom Kelly/Archive Photos; table, courtesy of Herman Miller, Inc.; Soup Can, The Andy Warhol Foundations, Inc./Art Resource, NY; chair, courtesy of John Widdicomb Co.; J. Kennedy, Frank Teti/Neal Peters Collection; Y. St. Laurent, Neal Peters Collection; teapot, courtesy of Markuse Corp.; irises, courtesy of The J. Paul Getty Museum. **Page 112:** Hair and makeup by John Olavarria. **Page 152:** *House & Garden* Jan. 1942/Courtesy of CNP Archives. **Pages 164-165:** Grooming by Jesus Abreu. **Pages 174-175:** "The Lost World: Jurassic Park" by David James/ Courtesy of Universal City Studios & Amblin Entertainment, Inc. **Page 236:** Location courtesy of WaveHill, Bronx, NY, 718-549-3200.

ADDITION

On page 51 of the August 1997 issue, the portrait was taken by Jill Krementz.

The preceding is a list of some of the products, manufacturers, distributors, retailers, and approximate list prices in this issue of *House & Garden*. While extreme care is taken to provide correct information, *House & Garden* cannot guarantee information received from sources. All information should be verified before ordering any item. Antiques, one-of-a-kind pieces, discontinued items, and personal collections may not be priced, and some prices have been excluded at the request of the homeowners.

—PRODUCED BY GOLI MALEKI

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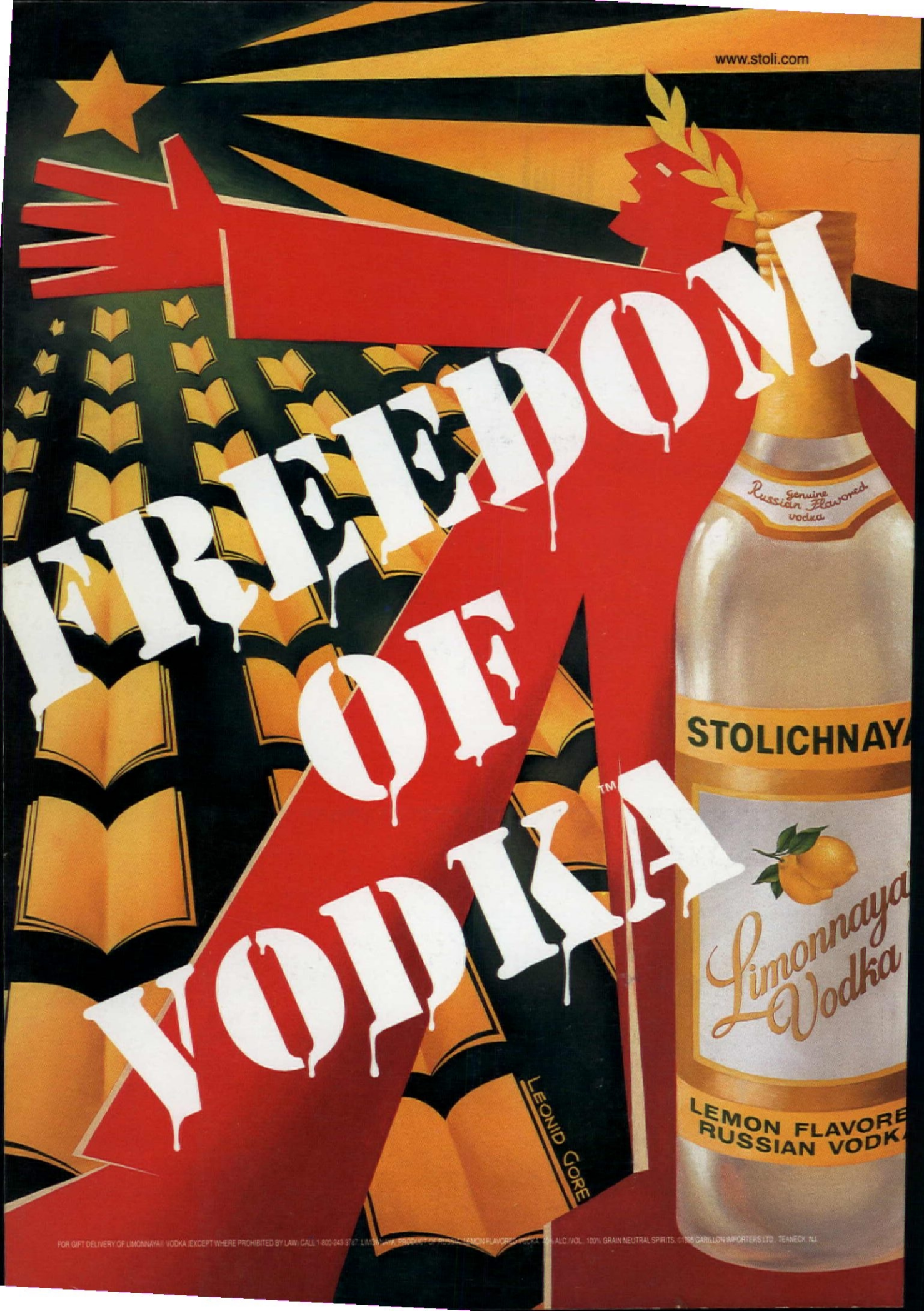
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